THE Hollywood REPORTER
CANNES DAILY №2
MAY 15, 2014
THR.COM/CANNES

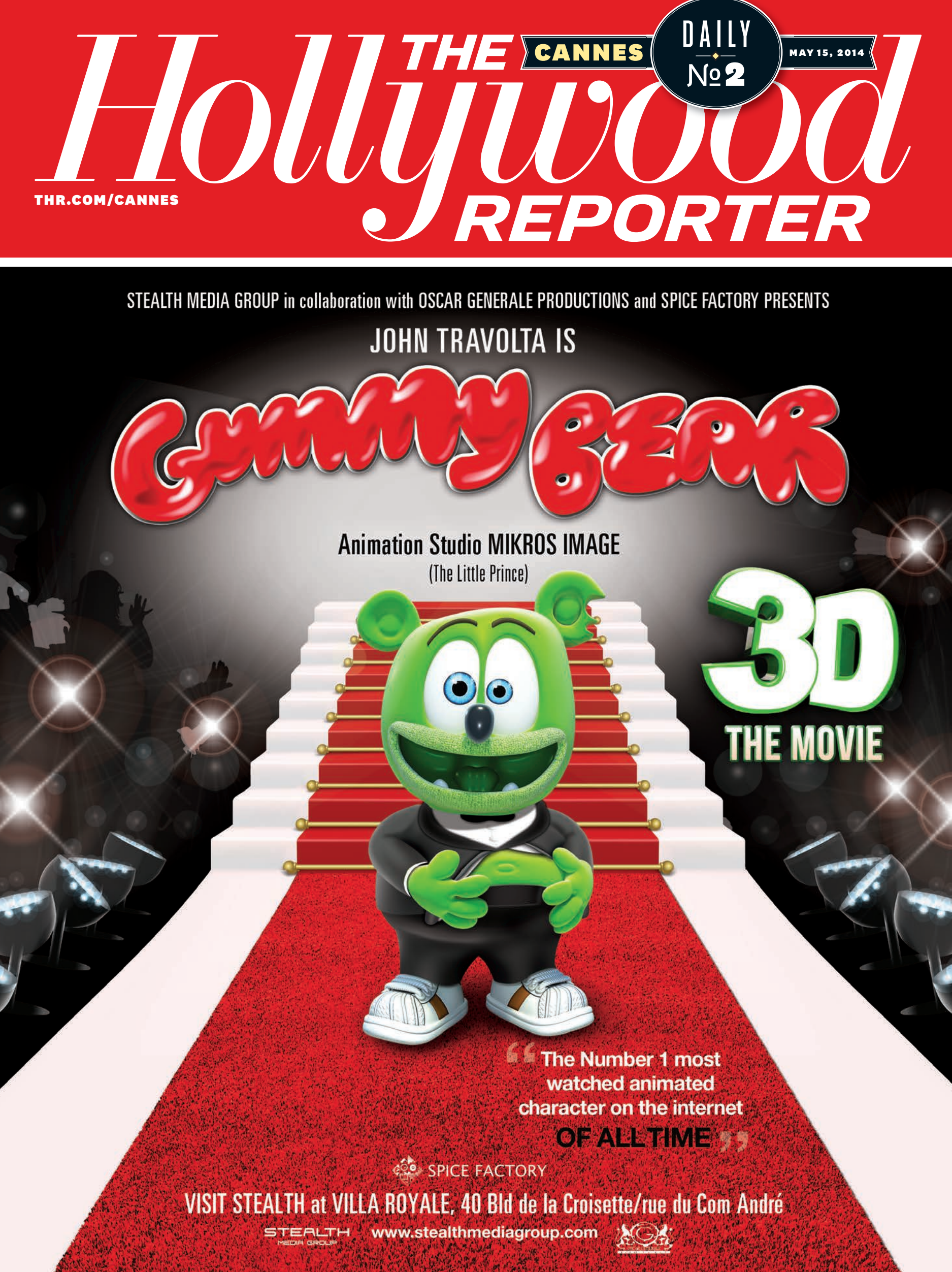
STEALTH MEDIA GROUP in collaboration with OSCAR GENERALE PRODUCTIONS and SPICE FACTORY PRESENTS

JOHN TRAVOLTA IS

GUMMY BEAR

Animation Studio MIKROS IMAGE
(The Little Prince)

3D
THE MOVIE

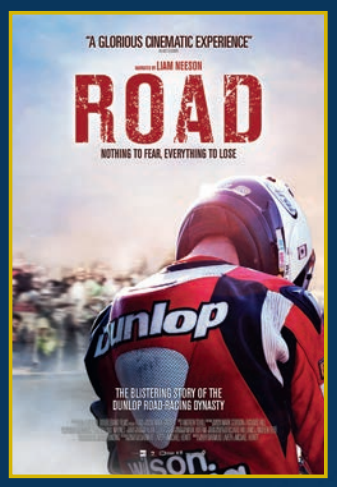


"The Number 1 most watched animated character on the internet OF ALL TIME"

SPICE FACTORY

VISIT STEALTH at VILLA ROYALE, 40 Bld de la Croisette/rue du Com André

STEALTH MEDIA GROUP www.stealthmediagroup.com



ROAD

MARKET SCREENING

MONDAY 19TH MAY | 15.30 | STAR 3

Directed by **Diarmuid Lavery & Michael Hewitt**

Narrated by **Liam Neeson**

Brothers addicted to speed. At any price.

SWUNG

PROMO AVAILABLE

Directed by **Colin Kennedy**
Cast **Elena Anaya, Owen McDonnell Elizabeth McGovern**

A graphic, touching and funny romance that delves deep into a very modern relationship taken to its emotional and sexual limits.

THERE ARE MONSTERS

PROMO AVAILABLE

Directed by **Jay Dahl**
Cast **Kristin Langille, Guy Germain, Matthew Amyotte, Jason Daley**

The world is being taken over slowly, quietly and efficiently by monsters. And they look just like us.

LUCKY THEM

Directed by **Megan Griffiths**
Cast **Toni Collette, Thomas Haden Church, Ryan Eggold, Oliver Platt**

"terrifically acted… The journey proves as rewarding as the destination"
Variety

TORONTO FILM FESTIVAL 2013

TRIBECA FILM FESTIVAL 2014

The Works International - C12, Relais de la Reine, 42-43 La Croisette • Tel: +33 4 93 68 82 83
In attendance: Clare Crean, Head of Sales • May 14 -21 • Tel: +44 7900 212 207
Edrianne Wenger, Sales & Marketing Executive • May 14 -21 • Tel: +1 301 785 9087

THE WORKS

MAY 15, 2014 | CANNES | №2
THR.COM/CANNES

The Hollywood Reporter

CANNES WEATHER AND HIGH TEMPS
TODAY 68° F 20° C | TOMORROW 74° F 23° C

WEINSTEIN WINS *GRACE* BATTLE

By Pamela McClintock

Olivier Dahan's *Grace of Monaco* will keep its U.S. berth at The Weinstein Co. after all. Ending months of high drama and speculation, **Harvey Weinstein** and his team signed a rejiggered deal to keep the film, starring **Nicole Kidman** as **Grace Kelly**, just hours before its worldwide premiere here May 14. CAA, which represents the filmmakers as well as Kidman, brokered the pact.

The Weinstein Co. has been trying to renegotiate the $5 million fee it originally agreed to pay the film's India-based financier

CONTINUED ON PAGE 4

Doc Director's Suicide Stuns

By Scott Roxborough

Bendjelloul

Shock, disbelief and sadness were the reactions of the film community following the news of the death by suicide of 36-year-old **Malik Bendjelloul**, the Swedish director of Oscar-winning documentary *Searching for Sugar Man*.

Journalist **Johar Bendjelloul** said his younger brother had killed himself after struggling with depression. The filmmaker rose to fame in 2013 when *Sugar Man*, his debut feature, won a documentary Oscar. The film tells the story of **Sixto Rodriguez**, an unknown singer-

CONTINUED ON PAGE 4

Sultan's Son Debuts Amid Boycott

Prince Azim of Brunei's foray into film — which includes a Hilary Swank movie shopped at Cannes — comes as the furor over his father's anti-gay policy heats up *By Pamela McClintock and Scott Roxborough*

On May 16, Myriad Pictures and the producers of **Hilary Swank**'s inspirational drama *You're Not You* will host a posh party for buyers in a villa above Cannes. But one of the film's key players won't be there.

Azim

Prince Azim Haji Bolkiah of Brunei, 31, is a producer involved with the London-based film company Daryl Prince Productions, whose first project is *You're Not You*, an around $8 million exploration of a woman's battle with Lou Gehrig's disease (ALS).

But the prince's foray into Hollywood is coming at a complicated time. A decision by his father, **Sultan Hassanal Bolkiah**, to institute Sharia law in the oil-rich, largely Muslim kingdom of Brunei, has sparked outrage in the entertainment community. Under the harsh penal code, adultery and same-sex relationships are punishable by death by stoning. In Los Angeles, some industry notables and LGBT groups have responded with a boycott of the iconic Beverly Hills Hotel, part of the Dorchester Group of properties, owned by the Brunei Investment Agency.

Prince Azim, who is not involved in the Dorchester Group, declined via a spokesperson to comment on the Hollywood boycott of his family's properties. The prince has decided to keep a low profile and will skip Cannes altogether (his attendance was never confirmed, but sources say he had planned to come).

The *You're Not You* soiree would have been a natural fit for Prince Azim, considering his involvement in the film business and his past penchant for glitzy gatherings. *Breaking Bad* star **Aaron Paul** told *Details* magazine in February that he attended a 2007 birthday bash for the prince in a castle outside London,

CONTINUED ON PAGE 4

OPENING NIGHT

Grace of Monaco's Nicole Kidman and Tim Roth arrived at the opening-night gala for their film May 14.

AP PHOTO/ALASTAIR GRANT

CARNABY SALES & DISTRIBUTION

THR HEAT INDEX

CATHERINE DENEUVE
The 70-year-old French actress, who stars in out-of-competition title *The Man Who Loved Too Much*, is in demand: She's just been cast in **Jaco Van Dormael**'s comedy *The Brand New Testament* and **Emmanuelle Bercot**'s drama *Standing Tall*.

PIERRE-ANGE LE POGAM
The French producer of *Grace of Monaco* walked the red carpet May 14 for the premiere of the Cannes opening-night film without U.S. distributor **Harvey Weinstein**. Early reviews of the film were unkind.

KNOW YOUR DEALMAKER

Brian O'Shea
CEO, The Exchange
The veteran sales agent will begin shopping *Kickboxer*, a remake of the 1989 **Jean-Claude Van Damme** cult classic. The project cast WWE star **Dave Bautista** and UFC welterweight champion **Georges St. Pierre** just ahead of the festival. Hong Kong filmmaker **Stephen Fung** will direct.

MEANWHILE, IN THE REAL WORLD ...

- Sony reported a 1.6 percent drop in its annual film profits due in part to flops *After Earth* and *White House Down*.
- **Roberto Orci** is in talks to direct *Star Trek 3* for Paramount and Skydance.
- Director **Zack Snyder** tweeted the first photo of Ben Affleck as Batman in the upcoming Superman-Batman project.
- The LAPD is investigating **Justin Bieber** for attempted robbery after he reportedly snatched a phone from a fan.

CHINA'S CANNES CONTINGENT GETS ANIMATED

Industry reps from the mainland are hoping to boost the long-suffering toon sector

By Clifford Coonan

The $40 million *Kong* is the latest adaptation of the classic Chinese Monkey King legend.

China is launching a major initiative in Cannes to boost its troubled animation sector.

The State Administration of Press, Publication, Radio, Film and Television is pushing the sector with a designated China animation booth at the market for the first time.

Among the big-name players in Cannes are **Wang Dafang**, chairman of the Tianjin North Film Group, which is behind the successful *Legend of a Rabbit* franchise.

Also in Cannes is DreamWorks Animation CEO — and frequent visitor to the mainland — **Jeffrey Katzenberg**, whose Oriental DreamWorks, a joint venture between DreamWorks and Chinese partners, will produce *Kung Fu Panda 3*.

"The Chinese government is heavily promoting the growth of cultural industries, especially animation. In the past they've been concentrated on developing industrial zones, not really creative," says **Gary Zhang**, co-president of Beijing-based Aquamen Entertainment, which is co-producing a $40 million animated 3D project, *Kong*, with Korean filmmaker **JJ Kim**.

Kong is the latest project to be adapted from the classic Chinese novel *Journey to the West*. The film will tell the origin story of the titular character, a monkey who was born from molten rock in the Earth's core, but also will feature sci-fi elements, including aliens and robots.

Zhang says Aquamen imminently will announce a Hollywood director for the $40 million *Kong* and reveal a large investor, believed to be a major Chinese distributor.

China's nascent animation sector has struggled for years, often lost amid all the attention paid to the growth potential of its live-action film sector. Lately, however, there have been signs of growth.

In the first four months of the year, five of the 20 best-performing movies were animated, accounting for 18 percent of the $1.35 billion box office in the period. Recent animation hits include the *Pleasant Goat* franchise and *Boonie Bears: To the Rescue*, a feature version of a hit show on state broadcaster CCTV that took $5.2 million on its opening day alone.

"The government is helping with screenings and inviting people from the animation industry who wouldn't normally come to Cannes," says **Aymeric Contat Desfontaines**, managing director of sales outfit All Rights Entertainment.

All Rights is selling *Dragon Nest* at Cannes, another major project produced by Hollywood veteran and China production expert **Bill Borden** and Mili Pictures CEO **Jack Zhang**. *Dragon Nest* is one of the first China-Hollywood animated co-productions.

According to estimates, the domestic animated films are expected to account for 10 percent of China's total box office over the next two to three years, compared with 5.2 percent last year. THR

Campion Takes a Swipe at Male-Dominated Industry

By Stuart Kemp

Palme d'Or jury president **Jane Campion**, the only female director to win the Cannes Film Festival's top prize, with *The Piano* in 1993, told the international press gathered May 14 that she expects her fellow jurors to see all the films and meets three times over the coming days to discuss them. But unlike past jury presidents, some of whom provided strict guidelines to jurors, Campion said she feels "unencumbered" by festival rules.

Campion also addressed gender equality in the film industry after noting that festival artistic director **Thierry Fremaux** had told her only 7 percent of the 1,800 titles submitted for consideration were directed by women. But she noted that "women represent 20 percent of the titles selected across the Cannes sections" this year, adding that while the low ratio of female filmmakers makes the industry "feel undemocratic," she doesn't resent male filmmakers and "enjoys films" made by men. Still, she said, males "seem to eat all the cake."

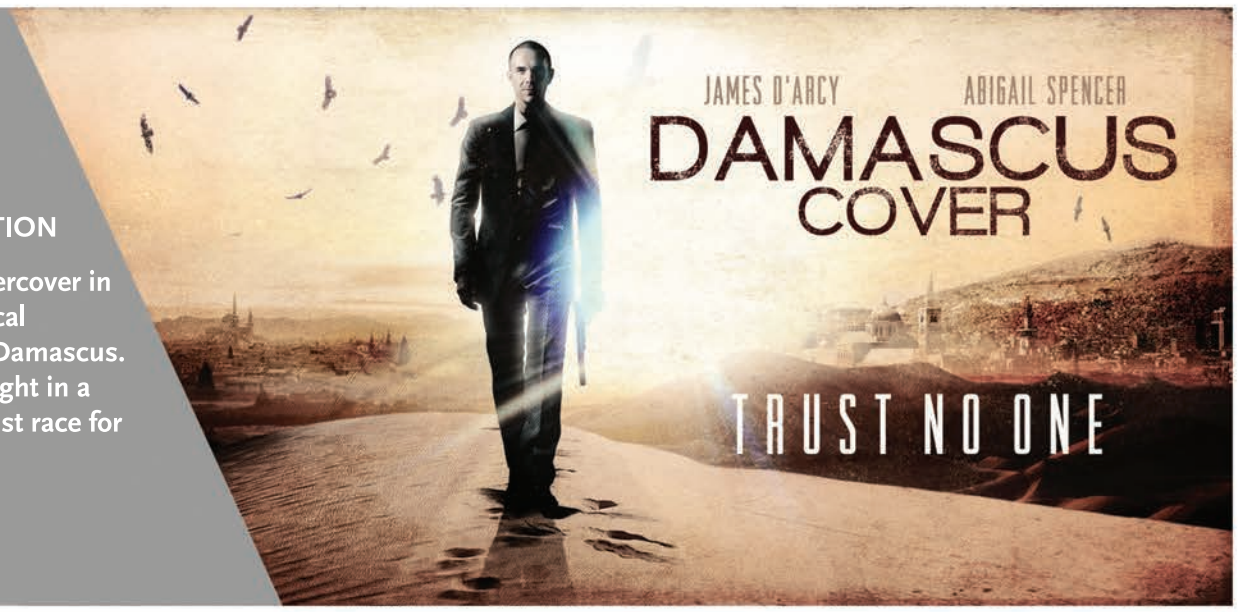
Campion's nine-member jury of actors and directors includes five women and four men. She said she expects to meet up with everyone three times "to test the temperature and consider the battles we might have at the end" to decide on the winners.

"There are so many ways a film can be compromised," Campion said. "Basically we can look with our hearts and our conscience and decide what we love the most." THR

Starring:
JAMES D'ARCY
ABIGAIL SPENCER

Genre: **SPY THRILLER**
Status: **IN PRE-PRODUCTION**

A veteran spy is sent undercover in Syria to smuggle a chemical weapons scientist out of Damascus. Marked for death and caught in a maddening puzzle, he must race for survival.



Starring:
KEIRA KNIGHTLEY
EWAN MCGREGOR
STEPHEN FRY
credits not contractual

Genre: **FAMILY**
Status: **IN DEVELOPMENT**

On the eve of King Arthur's much anticipated wedding his evil sister Morgana has her own vengeful plans afoot. The only hope for Camelot lies with one of it's tiniest but most resourceful citizens - Tom Thumb.

Starring:
SAMUEL L JACKSON
ALAN CUMMING
LUKE TREADAWAY
JOSH CHARLES
credits not contractual

Genre: **CRIME / ACTION**
Status: **IN PRE-PRODUCTION**

A crooked investment manager plots an escape with $25M in stolen cash, but a series of hit men, police detectives and mafia bosses are hot on her trail. Each willing to risk it all for A LOVE OF MONEY.

For sales inquiries please contact
Tania Sarra, Director of International Sales
E: tania@carnabyinternational.com M: +44 7557 515 707

From left: Pamela Anderson, Carey and Dunaway joined the prince (second from right) at his 30th birthday party, held at the Dorchester in 2012.

Sultan's Son

CONTINUED FROM PAGE 1

where he chased a herd of sheep with Azim, rode a hovercraft and chatted with **Michael Jackson**. Another birthday, the prince's 30th, at London's Dorchester Hotel was attended by Hollywood celebrities including **Mariah Carey**, **Faye Dunaway** and **Raquel Welch**.

DPP launched in fall 2012 with the aim of getting involved in all aspects of filmmaking. The company's **Joanne Podmore** and **Rhian Williams** often travel to L.A. to pursue projects and are becoming familiar faces on the festival scene, including in Cannes.

It's not clear whether Prince Azim is putting his own resources into DPP. A rep for the prince says he hasn't invested in the company or its films, and he isn't listed as a director of the company in public documents obtained by *THR*. DPP also is involved in *Dark Places*, an upcoming **Charlize Theron** drama. (Prince Azim is listed on IMDb as a producer on the film.)

You're Not You is being produced by DPP in association with Di Novi Pictures and Swank's 2S Films. A rep for Swank, who is expected in Cannes for *The Homesman*, declined to comment.

You're Not You, which now is completed, also stars **Emmy Rossum**, **Josh Duhamel** and **Marcia Gay Harden**. **Kirk D'Amico**'s Myriad picked up international rights to the movie earlier this year and is hosting the May 16 soiree for foreign buyers (DPP reps are expected to be there as well).

In the U.S., *You're Not You* will be released by indie distributor Entertainment One. Directed by **George C. Wolfe** (*Nights of Rodanthe*), the movie revolves around a woman (Swank) who is diagnosed with ALS and hires a young caregiver (Rossum).

Prince Azim became involved with *You're Not You* and *Dark Places* long before the current controversy erupted, and people in the film business have not tried to distance themselves from the royal due to the controversy. The Beverly Hills Hotel boycott has been pronounced in L.A., with the glitzy "Night Before" Oscar party dropping the venue and Sony Pictures, several gay-rights groups and *THR* all moving events from the facility. But the reaction has been more muted overseas, where the Brunei Investment Agency owns several luxury properties.

The Dorchester chain's European hotels include the Dorchester, a regular spot for U.S. studio junkets, and the popular Paris Fashion Week destination Le Meurice, where the French film industry holds its Oscar-style awards, the Cesars. Organizers of the Cesars, which next will be held in early 2015, tell *THR* they have no plans to change the venue. They add that planning for the 2015 event would not start until December so it is too early to make a decision.

On the other hand, **Hedi Slimane**, creative director of French fashion house Saint Laurent, wrote on Facebook on May 12 that the company "cannot tolerate such repressive and anti-egalitarian laws" and "no employees of the House will stay in any Dorchester Collection properties until the Sultan of Brunei repels such laws and positions." **Francois-Henri Pinault**, CEO of French fashion giant Kering, and designers **Peter Som** and **Brian Atwood** also are calling for a boycott.

"As president of Kering Foundation, which combats violence against women, I firmly condemn the Sultan of Brunei's decision and join the boycott of his hotel properties," wrote Pinault in a May 9 tweet.

— RHONDA RICHFORD CONTRIBUTED TO THIS REPORT

Weinstein

CONTINUED FROM PAGE 1

Yash Raj Films to distribute *Grace* domestically. TWC, which believed the filmmakers breached their contract by not submitting a completed film as stipulated, wanted to reduce the fee to $3 million or walk away. TWC ultimately prevailed on the fee, paying $3 million, with Dahan saying Weinstein will release the director's version, though he added, "If some changes need to be made, we will make them together."

The new agreement is the latest twist in what has been an ugly war of words between Dahan and the mogul. In October, the director told the French newspaper *Liberation* he would fight to keep his version of the picture, saying, "Either you say, 'Go figure it out with your pile of shit' or you brace yourself so the blackmail isn't as violent."

In January, TWC took the movie off its schedule but was then immediately caught off-guard when Dahan's cut was selected as Cannes' opening-night film. THR

Suicide Stuns

CONTINUED FROM PAGE 1

songwriter in the U.S. who unexpectedly became a superstar in apartheid-era South Africa.

"We woke up crying," **Mikael Svensson**, a film commissioner at the Swedish Film Commission tells *THR*. "He was such a talent, brought such a focus on Sweden and the Swedish industry. He was 36, he made one film, won an Oscar and then died. It's horrible." In addition to being critically acclaimed, *Sugar Man* also grossed some $3.7 million in the U.S. for Sony Pictures Classics. In Sweden, the film took in more than $1.7 million, making it the most successful documentary of all time in that country.

"We first met Malik at the Sundance Film Festival for *Searching for Sugar Man*," **Tom Bernard** and **Michael Barker**, co-presidents of Sony Pictures Classics, said in a statement. "Much like Rodriguez himself, Malik was a genuine person who chased the world for stories to tell. He didn't chase fame, fortune or awards, although those accolades still found him as many others recognized his storytelling." THR

OUI, I DID SAY THAT!

A look at who's saying what at the festival

"The lyrics are awful, bloody, from another time, racist and xenophobic. The music is fantastic."

LAMBERT WILSON
The actor and festival master of ceremonies, revealing his feelings about the French national anthem after Minister of Justice Christiane Taubira, who is black, refused to sing it at a ceremony commemorating the abolition of slavery in France.

"It was embarrassing for everyone. I think everyone felt that it was really not right."

JANE CAMPION
The jury president, on finding herself onstage with other Palme d'Or winners — all of them men — at Cannes' 50th anniversary celebration in 1997.

"If Gilles Jacob has 200 million euros for such a project, we would put it to good use."

DAVID LISNARD
The Cannes mayor, who was elected in April, responding sarcastically to outgoing festival president Jacob's suggestion that the Palais des Festivals be razed for a more modern facility.

WILSON: ARTHUR MOLA/INVISION/AP

THERE WAS NEVER A MORE DANGEROUS TIME
TO FALL IN LOVE

A JOHN WOO FILM

THE CROSSING

huangguoxian@xmbt.com.cn

Gray d'Albion, 4D1, 20 Bis Rue Des Serbes, Entree 3, Asc Du Fond, 06400 Cannes

2014.12

Galloping Horse

CANNESDEALS

KA-CHING!
WHO'S INKING ON THE DOTTED LINE AT THE FESTIVAL

Amy Adams' *Story of Your Life* Goes to Paramount for $20 Million

By Pamela McClintock

Paramount has prebought North American rights to **Amy Adams**' *Story of Your Life* for a hefty $20 million.

The project puts the studio in business with emerging director **Denis Villeneuve**, who impressed with *Prisoners*, which grossed $122.1 million worldwide. After finishing *Story*, Villeneuve is getting ready to shoot *Sicario*, a gritty thriller starring **Benicio Del Toro** and **Emily Blunt**.

Paramount closed the deal just as the Cannes Film Market, where **Glen Basner**'s FilmNation is representing foreign rights, got underway. The pact, brokered by WME, FilmNation and **David Linde**'s Lava Bear Pictures, will be a powerful selling point when Basner shops *Story* to international buyers. Paramount also is in talks to distribute the film in China.

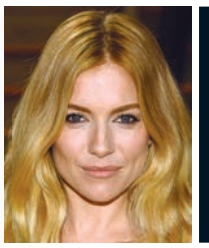
Adams

FilmNation is financing and producing *Story* with Lava Bear and **Shawn Levy**'s 21 Laps. **Eric Heisserer** wrote the script, based on the short story by Hugo Award-winning author **Ted Chiang**.

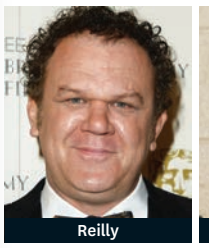
Story stars Adams as an expert linguist who is recruited by the military to determine whether a group of aliens crash-landing on Earth come in peace or are a threat. As she learns to communicate with the aliens, she begins experiencing vivid flashbacks that become the key to unlocking the greater mystery about the true purpose of their visit.

Aaron Ryder and **Karen Lunder** oversaw production of the film on behalf of FilmNation, while **Tory Metzger** is shepherding on behalf of Lava Bear. **Dan Levine** and **Dan Cohen** are spearheading for 21 Laps.

Adams has another buzzworthy film in the can, *Big Eyes*, directed by **Tim Burton**, in which she portrays painter **Margaret Keane**. The Weinstein Co. releases *Big Eyes* in the U.S. on Dec. 25.



Sienna Miller is moving in to *High-Rise*, an adaptation of a J.G. Ballard novel.


Reilly

Hill

Reilly Joins *Tale of Tales*

John C. Reilly and **Toby Jones** (*Frost/Nixon*) have joined the cast of **Matteo Garrone**'s *Tale of Tales* opposite **Vincent Cassel** and **Salma Hayek**. The fantasy is inspired by a story from **Giambattista Basile**, a 17th century Neapolitan author who is credited with creating the fairytale genre.

Jeremy Irons and Sienna Miller Get Keys for *High-Rise*

Ben Wheatley's *High-Rise*, the adaptation of **J.G. Ballard**'s novel mounted by Oscar-winning producer **Jeremy Thomas**, will be occupied by Academy Award winner **Jeremy Irons** and **Sienna Miller** alongside **Tom Hiddleston** (*Thor*). The film centers on a new residential tower built on the eve of **Margaret Thatcher**'s rise to power in late 1970s Britain, at the site of what soon will become the world's financial hub. The luxury apartment block's residents end up breaking into factions and mounting violence quickly ensues.

MK2 Grabs Naomi Kawase's *An*

French production, distribution and international sales firm MK2 has picked up sales rights to *An*, the next project from Japanese director **Naomi Kawase**, whose *Still the Water* is part of the Cannes competition lineup. The film is about a baker and an old woman who share a love for red-bean pastries.

Armie Hammer Project Goes to K5

German sales firm K5 International has come aboard *Mine* starring **Armie Hammer** (*The Lone Ranger*) to handle international sales. Co-directed by **Fabio Guaglione** and **Fabio Resinaro**, the psychological drama stars Hammer as a soldier stranded in the desert.

Dogwoof Turns to *Violence*

Distributor Dogwoof has taken U.K. rights to *Concerning Violence*, the new documentary from *Black Power Mixtape* director **Goran Hugo Olsson** from Berlin-based sales company Films Boutique. Singer **Lauryn Hill** narrates the film, which looks at the African liberation struggles of the 1960s and 1970s.

Match Factory Boards Lucrecia Martel's *Zama*

German sales outfit The Match Factory has agreed to handle sales on **Lucrecia Martel**'s period drama *Zama*. Presales start in Cannes. The project, based on a novel by Argentinian author **Antonio Di Benedetto**, is set in the 18th century and focuses on a colonial government representative who awaits word of a hoped-for promotion and transfer. Production is set for early 2015 in Argentina and Brazil.

Cannes Shorts Go VOD

VOD service MUBI has struck a deal to exclusively screen during the Cannes festival a collection of short films previously shown on the Croisette. Among the shorts is Cannes jury president **Jane Campion**'s 1982 film *Peel* and *Ah Ma*, a film from 2013 Camera d'Or winner **Anthony Chen**.

StudioCanal Launches Scandi TV Outlet

StudioCanal is launching a new Scandinavian venture with local talent trio **Soren Sviestrup** (*Borgen*), **Adam Price** (*The Killing*) and **Meta Louise Foldager** (*Melancholia*) as SAM Productions. The venture will develop premium series for the international market and for CanalPlus Group. StudioCanal's move into TV has intensified in recent years with the acquisition of Germany's Tandem Communications and the U.K.'s Red productions.

Millennium to Release *Elsa & Fred* in U.S.

Millennium Entertainment has picked up U.S. rights to **Michael Radford**'s romantic drama *Elsa & Fred*, the U.S. remake of the 2005 Argentinian hit about a pair in the twilight of their lives who find love and make their dreams come true. **Shirley MacLaine**, **Christopher Plummer** and **Chris Noth** star in the remake, which was written by Radford and **Anna Pavigano**. THR

太陽娛樂文化
SUN ENTERTAINMENT CULTURE

Tony Jaa Louis Koo (special appearance) Wu Jing Simon Yam Max Zhang

Produced by Paco Wong & Wilson Yip a Soi Cheang film

SPL2

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Asia-Pacific regions

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E-mail: info@staralliancemovies.com

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Bravos Pictures Ltd
Relais de la Reine, Apt. C-72, Bloc C, 42/43 La Croisette, 06400 Cannes, France
Tel: (04) 93 06 70 14 Ricky Tse (Managing Director)
www.bravospictures.com
info@bravospictures.com

LINEUP

BETA CINEMA AT

BUDDY

A romantic action screwball buddy comedy from entertainment luminary, author, actor, producer and director Bully Herbig.

DIRECTOR Michael Bully Herbig (MANITOU'S SHOE, DREAMSHIP SURPRISE)

CAST Alexander Fehling (INGLOURIOUS BASTERDS)
Michael Bully Herbig
Mina Tander (FORGOTTEN)

SCREENINGS

Saturday | May 17th | 8:00 p.m.
Palais J

Monday | May 19th | 3:30 p.m.
Arcades 3

BIBI & TINA

Based on the popular Bibi & Tina audiobook, comic, and TV-animation series.

DIRECTOR Detlev Buck

CAST Lina Larissa Strahl, Lisa-Marie Koroll, Louis Held, Ruby O. Fee, Charly Hübner, Michael Maertens

SCREENINGS

Tomorrow | May 16th | 10:00 a.m.
Gray 1

Sunday | May 18th | 9:30 a.m.
Riviera 4

STATIONS OF THE CROSS

A story of religion, devotion and radical faith in a teenager who devotes her life to God.

DIRECTOR Dietrich Brüggemann

CAST Lea van Acken, Franziska Weisz (THE ROBBER).
Florian Stetter (SOPHIE SCHOLL – THE FINAL DAYS),
Hanns Zischler (MUNICH), Lucie Aron

SCREENINGS

Tomorrow | May 16th | 3:30 p.m.
Riviera 4

Saturday | May 17th | 7:30 p.m.
Star 4

JACK

A stirring tale of courage and responsibility in present day Berlin.

DIRECTOR Edward Berger

CAST Ivo Pietzcker, Georg Arms, Luise Heyer, Nele Mueller-Stöfen, Vincent Redetzki, Jacob Matschenz

SCREENINGS

Tomorrow | May 16th | 11:30 a.m.
Riviera 4

Saturday | May 17th | 5:30 p.m.
Star 4

STEREO

A feverish thriller on the borderline of reality and delusion.

DIRECTOR Maximilian Erlenwein

CAST Jürgen Vogel (THE WAVE), Moritz Bleibtreu (RUN LOLA RUN), Petra Schmidt-Schaller (ALMANYA), Georg Friedrich (NORTH FACE), Rainer Bock (THE WHITE RIBBON)

SCREENINGS

Sunday | May 18th | 11:30 a.m.
Riviera 4

CANNES 2014

MARCHÉ DU FILM

THE PHYSICIAN

"An exciting homage to the human striving for knowledge and a timeless plea for tolerance and freedom" (FAZ)

DIRECTOR Philipp Stoelzl

CAST Tom Payne (HBO's LUCK), Sir Ben Kingsley (HUGO, IRON MAN 3), Stellan Skarsgård (THE GIRL WITH THE DRAGON TATTOO), Olivier Martinez (UNFAITHFUL, S.W.A.T), Emma Rigby

SCREENINGS

Sunday | May 18th | 8:30 p.m.
Arcades 3

WALTER

He's an unusual boy on an extraordinary mission...

DIRECTOR Anna Mastro (GOSSIP GIRL)

CAST William H. Macy (MAGNOLIA, FARGO), Virginia Madsen (SIDEWAYS), Peter Facinelli (TWILIGHT), Justin Kirk (WEEDS, MR. MORGAN'S LAST LOVE), Neve Campbell (SCREAM, WILD THINGS), Milo Ventimiglia (HEROES, THAT'S MY BOY), Leven Rambin (THE HUNGER GAMES) and Andrew J. West (THE WALKING DEAD)

COMING SOON

PROMO AVAILABLE

THE FAREWELL PARTY

A compassionate comedy about friendship and knowing when to say goodbye.

DIRECTOR Sharon Maymon, Tal Granit

CAST Ze'ev Revach, Levana Finkelstein, Aliza Rozen, Ilan Dar, Rafi Tavor

COMING SOON

PROMO AVAILABLE

THE HAPPY PRINCE

The untold story of the last days in the tragic times of Oscar Wilde.

DIRECTOR Rupert Everett (AN IDEAL HUSBAND)

CAST Rupert Everett (MY BEST FRIEND'S WEDDING, HYSTERIA), Colin Firth (THE KING'S SPEECH, A SINGLE MAN), Emily Watson (BREAKING THE WAVES), Tom Wilkinson (MICHAEL CLAY TON), Edward Fox (GANDHI)

COMING SOON

SCRIPT AVAILABLE

D-82041 Oberhaching / Phone +49 89 673469 - 828 / beta@betacinema.com / www.betacinema.com

BETA CINEMA

MARCHÉ DU FILM

SCREENING TOMORROW!

Friday, May 16
3:30 pm • Lerins 1

ALSO: Sat. May 17 • 12:00 pm • Lerins 2

FORGIVE ME FATHER FOR I AM SIN.
WHERE THE DEVIL HIDES
LD ENTERTAINMENT PRESENTS A LIDDELL ENTERTAINMENT PRODUCTION "WHERE THE DEVIL HIDES"
ALYCIA DEBNAM-CAREY RUFUS SEWELL THOMAS MCDONELL ADELAIDE KANE LEAH PIPES WITH JENNIFER CARPENTER AND COLM MEANEY
DEANNA BRIGHOL STEWART
PAULINE WHITE-KASSULKE BETH AMY ROSENBLATT ANTON SANKO TIM ALVERSON A.S.E. RYAN FOLSEY SHARON LOMOESKY FRANK GODWIN
SCOTT HOLROYD PADDY CULLEN MICKEY LIDDELL JENNIFER MONROE PETE SHILAIMON KARL MUELLER CHRISTIAN E. CHRISTIANSEN
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HORROR / THRILLER

In a small village of New Bethlehem, six girls who each share the same 18th birthday begin to mysteriously disappear one by one.

SCREENING TODAY!

Thursday, May 15
11:30 am • Lerins 1

ALSO: Sun. May 18 • 4:00 pm • Lerins 2

FROM THE DIRECTOR OF
RISE OF THE FOOTSOLDIER AND A LONELY PLACE TO DIE
ED SPELEERS ALFIE ALLEN WILL POULTER SEBASTIAN DE SOUZA EMMA RIGBY
PLASTIC
HUSTLE. HEIST. REPEAT.
INSPIRED BY AN UNBELIEVABLE TRUE STORY

CRIME / THRILLER

A group of young credit card thieves battle time and each other to repay their $2 million debt to a dangerous gangster.

COME SEE US! LERINS S15

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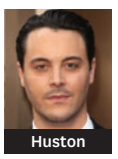
CINEMA MANAGEMENT GROUP

Nicolas Cage, Crooked Cop in *The Trust*

By Rebecca Ford

Nicolas Cage and **Jack Huston** will star as two corrupt cops in the crime thriller *The Trust*, to be helmed by music video directors **Alex** and **Ben Brewer**.

Cage


Huston

The film, written by Ben Brewer and **Adam Hirsch**, centers on two police officers who discover a guarded safe filled with mysterious contents.

Highland Film Group is handling worldwide sales. **Molly Hassell** and **Braxton Pope** are producing while **Mike Nilon** will executive produce. *Trust* is a Hassell Free Production in association with Electric Shadow Fund, who is providing financing.

Cage most recently was seen in **David Gordon Green**'s *Joe* and the thriller *Frozen Ground*. He is repped by CAA, Kritzer Levine Wilkins Griffin Nilon Entertainment and Bloom Hergott. Huston, who starred on *Boardwalk Empire* and appeared in *American Hustle*, is represented by UTA.

"Electric Shadow is excited to be investing in *Trust*," said **Jay Taylor** of Electric Shadow Fund. "Molly is aligned with some wonderful filmmakers and we are thrilled to be supporting her next success on this Nicolas Cage project." THR

THOMPSON LEADS WWII EPIC

Alone in Berlin, from French actor-director Vincent Perez, co-stars Daniel Bruhl and Mark Rylance in a tale of a German couple resisting the Nazis *By Stuart Kemp*

Oscar winner **Emma Thompson**, **Daniel Bruhl** and **Mark Rylance** (*The Other Boelyn Girl*) have signed on to star in actor-director **Vincent Perez**'s *Alone in Berlin*.

Based on a true story, **Hans Fallada**'s World War II-era novel details the story of a couple trying to stay safe while under Nazi rule. But when their only child is killed fighting at the front, their loss propels them into an extraordinary act of resistance.

X-Filme's **Stefan Arndt** and **Uwe Schott** (*Cloud Atlas*) and Master Movie's **Marco Pacchioni** (*Bluesbreaker*) are producing alongside former Focus Features chief **James Schamus** with a screenplay co-written by **Achim von Borries** (*Good Bye Lenin!*) and Perez.

Thompson

The film will be co-produced by FilmWave's **Christian Grass** and **Paul Trijbits**, who also are handling U.K. rights for the project.

X-Filme retains German rights and Master Movie French rights while **Alison Thompson**'s Sunray Films is handling international sales and distribution for all other territories. X Verleih, the distribution arm of X-Filme, will roll the film out in Germany, where *Alone* will commence preproduction this winter.

WHO IS VINCENT PEREZ?

The 49-year-old Swiss actor-director, best-known to U.S. audiences from turns in 1996's *The Crow: City of Angels* and 2002's **Aaliyah** starrer *Queen of the Damned*, has had two short films in contention at Cannes. He also starred in 1990 foreign-language Oscar nominee *Cyrano de Bergerac* opposite **Gerard Depardieu**. and 1992's *Indochine*. In 1995, *People* magazine named him one of the 50 most beautiful people in the world. *Alone in Berlin* is his first English-language film as a director.

"It's been a long journey since I bought the rights to the novel with Vincent Perez seven years ago," says Pacchioni. "I am happy to see so many great actors, producers and distributors join us on our adventure to bring this extraordinary work to the big screen."

Says Arndt: "We are thrilled that Emma, Daniel and Mark were immediately as fascinated as we are with this most suspenseful love story of all times. And it's a true story, bestselling 60 years after its first publication."

"It's a delight and a privilege to be reuniting once again with some of my old partners [from her Focus Features International days] on the film version of this recently rediscovered 20th century masterpiece," says Thompson. "It couldn't be more worthy of a film adaption and we're looking forward to bringing it to audiences around the globe." THR

Pierce Brosnan and William Hurt in *The Moon and the Sun*

Producer Bill Mechanic has been working on *The Moon and the Sun* since leaving his position as CEO of Fox Filmed Entertainment in 2000. "What really hooked me was the idea of a fully realized mermaid — something we had never seen onscreen," says the exec, now running his own Pandemonium Films banner. The Sean McNamara-directed period fantasy stars Pierce Brosnan (above, right) as Louis XIV, who captures a mermaid (Fan Bingbing) in order to steal her life force. Due in 2015, the film, with William Hurt (third from right) as a priest, will be distributed by Focus Features in the U.S. Good Universe is handling international sales.

THR at Cannes

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THE 2014 CANNES POSTER AWARDS

Food Edition

THR PAYS TRIBUTE TO THE MOST AMUSING AND OVER-THE-TOP PROMOTIONAL MATERIALS FROM THE FESTIVAL'S MARKET

LEAST SUBTLE PORNO SETUP

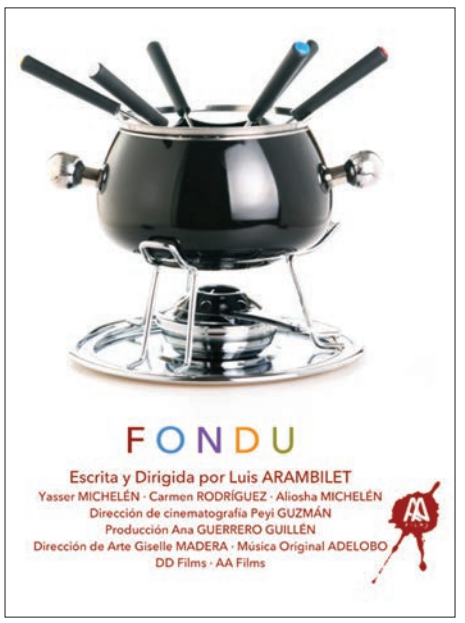
The Kitchen in Paris (Russia)
Man in Suit is about to propose to Woman in Red Dress, but she's in love with Man in Chef Outfit! What course is next on their menu? One guess: A threesome entree, followed by a digestif of awkward regret.

BEST REASON TO NOT FALL FOR A WOMAN

Tea & Sangria (United Kingdom)
That had better be tea she's pouring out the window, because if she's tossing perfectly good sangria, the nerdy tourist should fall in love with some other, non-booze-wasting woman.

LAZIEST ASSASSIN

The Dinner (Netherlands)
Before the night is over, this lobster will kill a dinner guest. But who will he choose as his next victim? His supine position suggests he'll go for the easy target: the woman with the shellfish allergy. Only time will tell.


FONDU
Escrita y Dirigida por Luis ARAMBILET
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Dirección de cinematografía Peyi GUZMÁN
Producción Ana GUERRERO GUILLÉN
Dirección de Arte Giselle MADERA · Música Original ADELOBO
DD Films · AA Films

CHEESIEST PREMISE

Fondu (Dominican Republic)
Is this a documentary about the popularity of everyone's favorite dinner-party dish? Let's dip some bread into melted cheese and celebrate! Oh, you haven't owned a fondue pot since the '70s? Big surprise.

THE FEEL GOOD FILM OF THE YEAR!

"A very funny and romantic film, proving the point that love conquers all"
Mandisa Rasman, The Economist

"A breath of fresh air"
Martin Hafer, Influx Magazine

FANIE FOURIE'S LOBOLA

EDUAN VAN JAARSVELDT ZETHU DLOMO JERRY MOFOKENG MARGA VAN ROOY CHRIS CHAMELEON LILIAN DUBE

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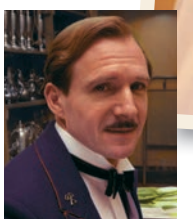
About Town

RAMBLING REPORTER *By Gary Baum*

Don't Pull a Solange

Cannes 2014: Where the celebrity bubble meets the surveillance state. After the slew of brazen robberies at last year's festival, culminating in a for-the-record-books $137 million smash-and-grab job at the Carlton hotel shortly after it ended, the French powers-that-be have brought in 350 heavily armed national police, 200 municipal cops and more than 400 private security guards to thwart another crime wave. But, perhaps fittingly at this celebration of what the camera can do, much of the key work will be handled by a robust network of private closed-circuit television coverage, which local law enforcement officials have taken to aggressively tapping for a nearly real-time view of the Croisette, from its exclusive terraces to its hidden vestibules. "The system has been expanded and developed" in the past year, says **Michel Chevillon**, president of the Cannes Hotelier Association. Adds **Frederic Venou-Julian**, a jeweler who heads Cannes' Security Committee of shop owners: "At one point even Monaco asked for advice," referring to the notoriously surveillance-crazed principality nearby. "The people behind the screens are able to track down everything." Of course, those same people are also watching explicit — if not necessarily illicit — behavior of all sorts, as stars were starkly reminded May 12 when the world gaped at leaked Manhattan hotel elevator footage of **Solange Knowles** attacking **Jay-Z** after the Met Ball while her sister **Beyonce** passively looked on. Which is why this year's Cannes A-listers might want to consider remaining on their best behavior even when they think they are behind closed doors.

Knowles

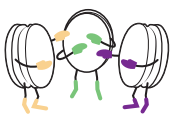


From left: Fiennes in *Grand Budapest*; a Carlton hotel member of the Society of the Golden Keys; the Golden Keys insignia.

Ralph Fiennes' Real-Life Concierge Inspiration

It turns out that the fictional Society of the Crossed Keys, a guild of top concierges whose deep connections, in **Wes Anderson**'s *The Grand Budapest Hotel*, help save the life of **Ralph Fiennes**' suave Gustave H, was inspired by the Society of the Golden Keys, first started as a French-only affair in 1929 before going global in 1952. "The [international announcement] ceremony took place in our Grand Salon," says **Maxime**, the concierge at the Carlton, who also happens to be the treasurer of the society's French Riviera division (one of the most densely populated, with 100 members from around 3,000 worldwide).
The two groups share the same crossed-key lapel insignia, the same sense of inter-hotel collegiality and the same sense of discretion (none would offer their full names for publication). Maxime, who admits to being a fan of the film, says Anderson's Crossed Keys is "almost, but not quite" the same as the real-life society, which requires members to be nominated by at least two others and pass a rigorous exam proving their cultural expertise. "It's of a time when being a concierge was different to how it is now," adds **Geoffrey**, a Golden Key concierge at the Majestic, noting that "in the past they would go into the kitchens or bedrooms, but not anymore." Observes **Gilles**, a Golden Key member posted at the Martinez, "Of course, it's a fantasy, but what the concierge sometimes does is often a fantasy." — ALEX RITMAN

• FESTIVAL FOOD FACE-OFF •



French Macarons

Hotshot young macaroniers Jean Luc Pele and Steve Ghirardo, both of whom trained at venerable French patisserie house Lenotre, each have gone off on their own in the past few years, launching artisan lines and stores in and around Cannes. On May 12, *THR* purchased every flavor available at the outpost of each, as well as all the "buttons" (as they're known in the trade) offered at the local Lenotre, for a showdown of disc-shaped sweet meringue confections.

– LENOTRE –

This Cannes branch of the Paris-based corporate cafe chain at 63 rue d'Antibes founded by the late, heralded pastry chef **Gaston Lenotre** (who partially inspired Auguste Gusteau in *Ratatouille*) offered a skimpy seven flavors, all standards like chocolate and passion fruit. The lightly crispy biscuits were exact, the soft fillings evenly distributed; in fact, the entire execution of each button was perfect in its corporate quality assurance. (The cleverly designed to-go tins, featuring plastic placement holds, avoided cracked shells in transit.) Yet despite their pleasingly clear taste profile, these were ultimately paint-by-numbers macarons. There was no *je ne sais quoi*, no *joie de vivre*.

– JEAN LUC PELE –

The ambitious Pele has debuted several eponymous locations in and around Cannes, including one at 42 rue d'Antibes just behind the Majestic. He works across the pastel color palette, with an extensive roster of flavors. The presentation is gemlike, a hard sell in the visual merchandising — the bows on the packaging, the typography on the taste sheet — to connote luxury. (The taste sheet features not one but four variants on the foie gras macaron, although none were available when *THR* arrived.) But from rose and pistachio to lychee and Nutella, the fillings were wan, and difficult to tell apart. Worse, the biscuits, crumbling into the bite without punch, registered distinctly stale.

– REVOLUTION –

Ghirardo's shop, at 1170 route de Nice, is hidden in a sad strip mall along the scruffier swath of Antibes. Visitors can see him making his macarons through the windows. He's working the widest range, incorporating garlic, balsamic vinegar, chili, even tuna tartare (this last is the filling for the Albatross — like many of the most adventurous options, apparently not offered unless preordered). Ghirardo favors a double-stuffed filling approach, which he leverages across the spectrum, going successfully subtle (vanilla, banana) and punch-in-the-face bold (mandarin, passion fruit). These biscuits, notably puffier than those of his competitors, easily are worth the 25-minute schlep from Cannes.

FROM THE DIRECTOR OF
THE BUCKET LIST & *WHEN HARRY MET SALLY*

There Are
A Million
Reasons
Not To Like
Oren Little.

Just Ask Everyone.

MICHAEL DOUGLAS DIANE KEATON

A FILM BY ROB REINER

AND SO IT GOES

CLARIUS ENTERTAINMENT IN ASSOCIATION WITH FORESIGHT UNLIMITED AND ENVISION ENTERTAINMENT PRESENTS A CASTLE ROCK PRODUCTION A ROB REINER/ALAN GREISMAN PRODUCTION A ROB REINER FILM
MICHAEL DOUGLAS DIANE KEATON "AND SO IT GOES" STERLING JERINS CASTING BY LAURA ROSENTHAL MUSIC SUPERVISOR JULIA MICHELS MUSIC BY MARC SHAIMAN COSTUME DESIGNER LEAH KATZNELSON EDITOR DORIAN HARRIS, A.C.E. PRODUCTION DESIGNER ETHAN TOBMAN
DIRECTOR OF PHOTOGRAPHY REED MORANO, A.S.C. EXECUTIVE PRODUCERS LIZ GLOTZER JARED GOLDMAN RON LYNCH ANDREW SCHEINMAN MARTIN SHAFER TAMARA BIRKEMOE GRANT CRAMER SHAUN REDICK RAYMOND MANSFIELD VITALY GRIGORIANTS
REMINGTON CHASE STEPAN MARTIROSYAN PRODUCED BY ROB REINER P.G.A. ALAN GREISMAN P.G.A. MARK DAMON WRITTEN BY MARK ANDRUS DIRECTED BY ROB REINER

PARENTS STRONGLY CAUTIONED
PG-13
SOME SEXUAL REFERENCES AND DRUG ELEMENTS.
Some Material May Be Inappropriate for Children Under 13

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JULY 11TH

FORESIGHT UNLIMITED
CLARIUS ENTERTAINMENT

Pret-a-Reporter

WHAT TO BUY, WEAR AND KNOW IN CANNES

by Merle Ginsberg

Lupita's Croisette Comeback?

First it was the red **Ralph Lauren** cape dress at the Golden Globes: chic statuesqueness personified. Then a sexy sleek white **Calvin Klein** cutout gown for the Critics' Choice Awards. The turquoise flower-bodiced **Gucci** at the SAG Awards took our breath away. The emerald belted **Dior** strapless fitted ballgown at the Baftas put it over the top. And the sky-blue pleated **Prada** knocked it out of the park at the Oscars.

And then at the Met Ball on May 5, **Lupita Nyong'o** wore … a netted cage dolloped with jade beads and a cache of mint feathers draped over a chocolate minidress with a matching flapper head band. The Say It Ain't So Double Take was followed by major Jaw Drop.

Oscar's new It Girl had been Fashion's new It Girl months before she snagged the statue but swiftly learned what it's like to be a Fashion Out Girl the day after the Met Ball. What a difference a day — and a dress — makes. One New York newspaper said she "fumbled at the Superbowl of fashion." Twitter ran amok with disappointment and one site called the netted feathered dress — which looked to *THR* like a confused cross of barbed wire and a celery-colored chicken coop — "divisive."

Nyong'o will get a chance at redemption at her next major fashion appearance, May 16 at the annual Calvin Klein Celebrate Women in Film Cannes party, where she's a guest of honor. And no doubt with stylist **Micaela Erlanger** accompanying her, her CK look will be simple, striking, beautifully fitted — and subtle. Then we all can move on from the Met Ball. And she can get back to the business of being perfect.

The Road to Fashion Icon

In Ralph Lauren at the Golden Globes

In Calvin Klein at the Critics' Choice Awards

In Gucci at the SAG Awards

In Prada at the Oscars

In Prada at the Met Ball?!

From left: Mara, Costa and Nicole Kidman at Calvin Klein's 2013 event.

3 Questions

With Calvin Klein Creative Director for Women **Francisco Costa**

In Cannes for the annual Calvin Klein Women Celebrate Film party with the Independent Film Project — this year honoring **Rooney Mara**, **Julianne Moore**, **Naomi Watts** and Nyong'o — the designer talked to *THR* on the eve of the brand's fourth annual event May 16.

Rooney Mara is the face of Calvin Klein's Downtown fragrance. What is it like working with her?

Rooney has a pure yet edgy sense of style. She knows herself very well and she is very self-assured.

What was behind the choice of the Parc Camille Amelie location?

We like to choose a different location each year that we hope will surprise our guests. We like to find unique venues and we don't like to use the same locations.

Your fall and pre-fall collections have a lot of knits in them and texture: fuzzy chunky knits, fuller trousers, funky footwear. What was your inspiration?

I focused on cozy yet luxurious knitwear. The charming silhouettes and youthful naivete seen throughout were inspired by photographer **Loretta Lux**'s portraits of children. I also explored a lot of unique and innovative textures, which were influenced by the soft and plush subjects of **Mike Kelley**'s nostalgic works.

Ripe avocado green. Pale dusty rose. Salty salmon mousse. Sounds more like California pastel wall paint tones than men's pant colors. But this is Cannes, after all. Fifty shades of navy, gray and black? Put that away for Park Avenue or the halls of UTA. Men on the Croisette and the rue d'Antibes are going rainbow, taking full advantage of the Cote d'Azur sun to peacock like the ladies. Worn with a white tee and sneakers or simple neutral loafers, the colorful pants epitomize a new attitude of masculinity: Euro fun. "Most American men are scared of color and style in general," notes ex-WME agent and now style consultant at The Weitz Effect **Andrew Weitz**. "Europeans, especially the French and the Italians, just know style and how to exude it. This season is all about color: pinks, shades of blue, greens. So I am all for color — as long as it's not too blinding!"

A la mode: The rue d'Antibes showed off a rainbow of menswear May 13.

PANTS: ARTHUR MOLA/INVISION/AP.

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香港亞洲電影節
HONG KONG ASIAN FILM FESTIVAL
Opening Film

CINEMA
FESTIVAL INTERNAZIONALE DEL FILM DI ROMA
OUT OF COMPETITION | 2013
Closing Film

A Film By **Benny CHAN**

The White Storm

Nick CHEUNG **Sean LAU** **Louis KOO**

Market Screening	Date: 15 May (Day 2) Time: 17:30 Venue: Riviera 4	Date: 19 May (Day 6) Time: 18:00 Venue: Riviera 1

A Film By **Pang Brothers**

OUT OF INFERNO 3D

Sean LAU **Louis KOO** **Sinje LEE** **CHEN Si Cheng**

Market Screening	Date: 15 May (Day 2) Time: 12:00 Venue: Palais I	Date: 18 May (Day 5) Time: 14:00 Venue: Olympia 6

Little Big Master

PRODUCED BY BENNY CHAN

A FILM BY ADRIAN KWAN

COMING SOON

A FILM BY JAMES YUEN

PARIS HOLIDAY

COMING SOON

Riviera B11-01 (Hong Kong Pavilion)

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universe 寰宇

Universe Films

Bennett Miller

A Cannes virgin, the *Foxcatcher* director reveals how he cast Steve Carell (a shared love for Jerry Lewis helped) and what was in the letter he received from Harper Lee By Gregg Kilday

"At the end of the day, we weren't really working from a screenplay per se," says Miller of making *Foxcatcher*. "But there was a lot of writing, ideas and sketches that we could draw from and put into the improv."

BENNETT MILLER, 47, a Cannes newbie, is entering the competition for the first time with *Foxcatcher*, starring Steve Carell as eccentric American millionaire John du Pont, whose obsession with sponsoring Olympic wrestling hopefuls led to murder. Following his first two features — 2005's *Capote* and 2011's *Moneyball* — Miller once again is telling a fact-based story. The film, which screens May 19, takes its title from the Philadelphia estate where du Pont set up a training camp that attracted wrestlers such as Mark Schultz, played by Channing Tatum, and his brother David, played by Mark Ruffalo. The director had just three hours of mixing left on the movie, which will be released stateside Nov. 14 by Sony Pictures Classics, when he spoke with *THR* about his pending appointment at the Palais.

Why did you see a movie in the story of John du Pont?
[Executive producer] Tom Heller brought me some articles. Within the first paragraph of the first article, I immediately envisioned a moment in the story and something about it hooked me.

What was that moment?
John du Pont walking into the gym he had built on his property for these wrestlers to train. I just imagined the camera sitting on du Pont as he is looking at these guys practice. The whole situation seems crazy, the whole arrangement. This guy who was extremely wealthy and had no real occupation for himself hatches this idea that he is going to be the coach of the best wrestlers in America and lead them to the Olympics and get glory from it. Because this guy's wealthy and because he comes from a family with a dynastic history, everybody agrees. He knows nothing about the sport of wrestling, but he makes himself the head coach. I immediately became fascinated with what it was he imagined he was doing and what these guys' understanding was and the kind of contortion that one has to make to enter that pact. And how did this dream get to a tragic place, how does it end up in murder?

Your three narrative films have all been fact-based. Is that more than a coincidence?
It's not a conscious choice. My first film [*The Cruise*] actually was a documentary. The films are drawn from true events, and they are definitely out to discover some angle, some truth, about what happened, but by using narrative filmmaking techniques. So they are not biographies per se, so much as they are portraits.

By making movies based on real events, you raise the level of difficulty for yourself since factcheckers can then come along and challenge your artistic decisions.
I haven't found that frustrating at all. There's no pretense to these things being reenactments. This is an interpretation of events and explorations of character and decisions. After I made *Capote*, I got a a three-page letter from [author] Harper Lee, who said, "You've got to know a lot of what's depicted in the film did not occur the way it's depicted." But she said the film is a demonstration of how fiction is, and I'm paraphrasing, its own means towards the truth. She said, "If you want a publishable quote from me, you can say, 'The film told the truth about Truman.' " It shook me. As a filmmaker, you want people to understand and get what you do, and it's a lot to ask for.

BY THE NUMBERS

4
Films Miller has directed

$110.2M
Worldwide box office for 2011's *Moneyball*, his highest-grossing film

1
Times in Palme d'Or contention

Was there any particular past performance of Steve Carell's that led you to cast him as du Pont?
There was no particular performance, just a general feeling of him as a person. His presence and his place in people's minds as a character was really intriguing to me because there is something benign about the way we perceive him and yet he's a comic, which is to say that beneath all that is something very different than what we see. I didn't want to hire an actor who you might presuppose was capable of murder because one thing that was repeated among many, many people who were there was that nobody believed du Pont was capable of doing what he did.

Was he a hard sell to the financiers since he's so associated with comedy?
No, I made the film with [producer] Megan Ellison, and it wasn't a hard sell at all. The first time I spoke with Steve Carell about the part, he and I both cited as one of our favorite films *The King of Comedy* and Jerry Lewis' performance. I had prepared a little speech for Steve about the role having comic absurdist moments in it, but it was not a comedy role. Before I had the words out, he pretty much gave me that exact same speech.

How did you come to cast Channing Tatum? He's so in demand at the moment — was there any difficulty fitting this into his schedule?
When I first set out to make this about eight years ago, I saw him in the film called *A Guide to Recognizing Your Saints*. And he was the first person that I ever approached for the film. He'd not done that much and he'd certainly not done anything relevant to this, but I thought he was really fantastic so we met and I pitched the story. I didn't have a script at that point, but he was down for it and really committed to it. We did adjust the schedule to make room for something else he was doing, but I was able to shoot it in the time frame that I needed.

Do you have expectations about your Cannes debut?
No, in general, I think it's dangerous to have expectations. THR

As the Light Goes Out

Director Derek KWOK
Starring Nicholas TSE, Shawn YUE, Simon YAM, HU Jun, BAI Bing
Genre Action drama

Market Screening
TOMORROW
2014.05.16 (Fri / Day 3)
9:45am Olympia 7

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International HK Film Festival Closing Film
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kosmorama APRIL 28-MAY 04 2014
16 FAR EAST FILM FESTIVAL

That Demon Within

Director Dante LAM
Starring Nick CHEUNG, Daniel WU, Christie CHEN
Genre Psychological thriller

Market Screening
2014.05.17 (Sat / Day 4)
10:00 am Olympia 3

Credits not contractual.

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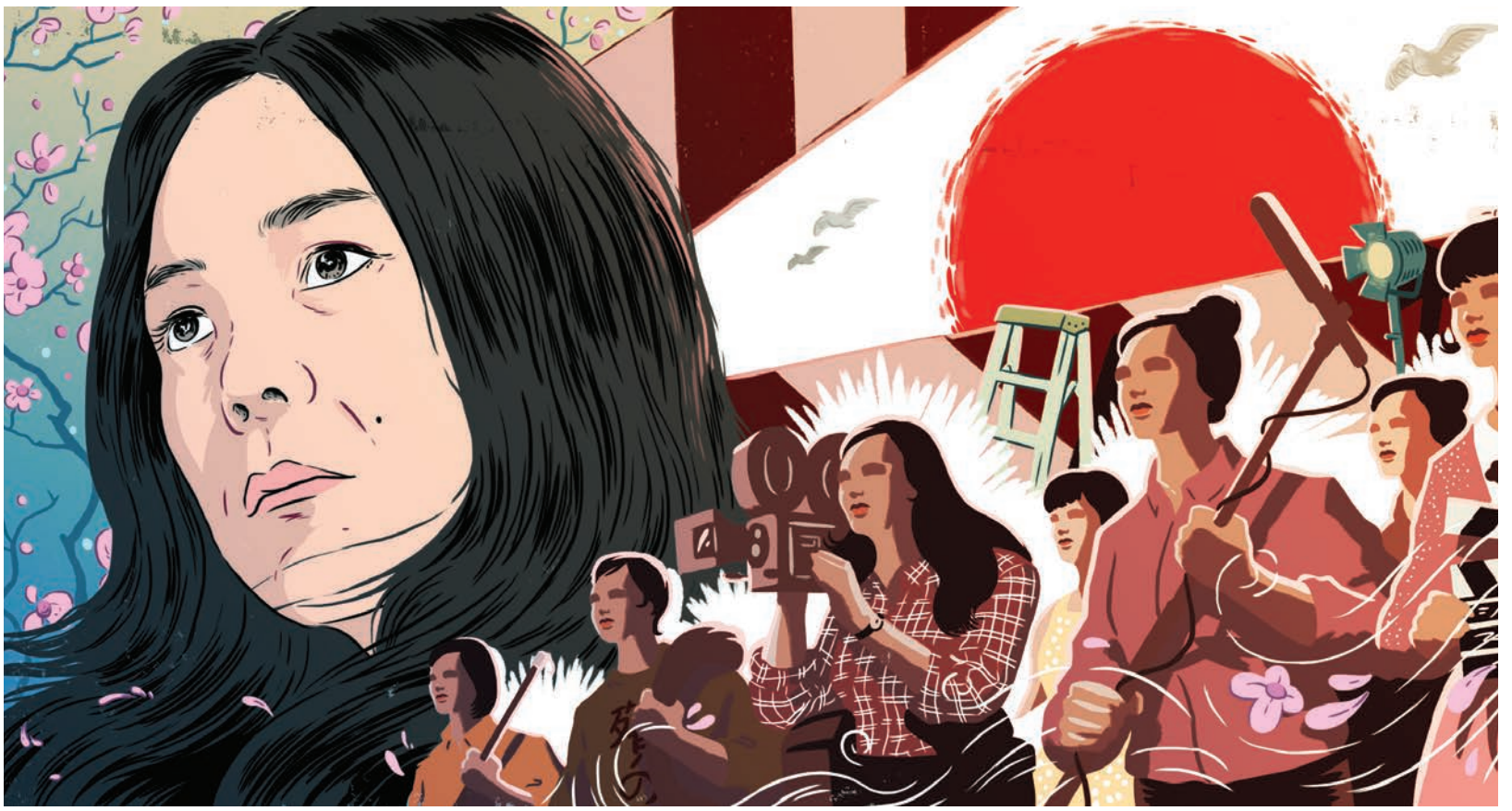

WOMEN ON THE VERGE

In terms of gender equality, Japan ranks behind even Brunei. But female directors such as Palme d'Or contender Naomi Kawase quietly are challenging the nation's male-dominated film industry **BY GAVIN J. BLAIR**

Illustration by KYLE HILTON

ON MAY 6, THE TOKYO OFFICE OF investment bank Goldman Sachs released a "Womenomics" report that estimated Japanese GDP could grow by a massive 12.5 percent if female participation in the economy matched that of men. Although such a shift would seem desirable in a country that is struggling to break out of decades of slow growth with an aging and shrinking workforce, there are entrenched cultural values that need a radical shake-up in order to bring that to fruition. Of course, the global film industry itself has a less-than-exemplary record on gender equality, particularly on the production side. It took well over a century of women making films before Kathryn Bigelow became the first female to win a best director Oscar in 2010.

Japan ranked as the 105th country out of 136 in the 2013 Global Gender Gap Report on equality (Nigeria was 106th). But despite working in a male-dominated industry, female Japanese directors are beginning to work as steadily as their male counterparts.

The first film directed by a Japanese woman was *New Clothing* (*Hatsu Sugata*) by Tazuko Sakane in 1936. The drama quickly flopped, and no female directors were given a chance again until after World War II. The most prolific female Japanese postwar director has been Sachi Hamano, who has made more than 400 films, though all but one is in the erotic soft-core "pink eiga" genre.

At Cannes in 1997, Naomi Kawase won the Camera d'Or award for best new director for *Suzaku*, signaling her arrival on the world stage and setting her on the way to becoming the best-known female Japanese filmmaker to date. Ten years later, she would take the Grand Prix at Cannes for *The Mourning Forest* (*Mogari no Mori*). She served on the jury in 2013 and is in competition again this year with *Still the Water* (*Futatsume no Mado*). However, while media coverage of her international triumphs mean most people in Japan know her name, few have seen her films, which get only limited domestic theatrical releases.

"She has a very high reputation on the international festival circuit, but her films don't really work in cinemas in Japan," says Yoshi Yatabe, programming director for the Tokyo International Film Festival. Still, there's no denying that Kawase's success has helped open the door for a new generation of female directors.

Miwa Nishikawa cut her teeth as an assistant director for Hirokazu Kore'eda (*Like Father, Like Son*), and he produced her first feature, *Wild Berries* (*Hebi Ichigo*) in 2002. Nishikawa followed that film with the acclaimed 2006 mystery *Sway* (*Yureru*) and *Dear Doctor* in 2009, which was nominated for a Japan Academy Award.

Nishikawa "is an interesting case because she doesn't look like a director; she looks like a smartly dressed office lady, but her sensibility is *oyaji* [old Japanese guy]," says female producer Yukie Kito, whose credits include *Tokyo Sonata* and *A Thousand Years of Good Prayers*. "With films like *Sway* and *Dear Doctor*, the sensibility is very male."

In 2004, Nami Iguchi's *Inuneko* won awards internationally and made her the first woman to earn a best newcomer award from the Directors Guild of Japan. Her latest film, released in February in Japan, *Yukihiko Nishino's Love and Adventure* (*Nishino Yukihiko no Koi to Boken*), stars heartthrob Yutaka Takenouchi as a ladies' man who is somehow always unlucky in love. "Her style

and the topics she tackles make her one of the most exciting directors, not just as a female, of her generation," says the Tokyo festival's Yatabe.

Following in the footsteps of Iguchi, Yuki Tanada won the Directors Guild of Japan's best new director title in 2008 with *One Million Yen Girl*. Her films, often frank depictions of sex and relationships, have been featured at festivals across Asia and North America. "There are female directors that make interesting films because they are women," says producer Kito. "Yuki Tanada makes the kind of films that women can do better."

There are now about 20 female members out of 550 in the Directors Guild of Japan, according to the guild. That's a marginal improvement on the 15 out of 500 it registered at the end of the 20th century. This means only about 3.5 percent of members are women (the figures are somewhat skewed by the fact that many young directors don't join the guild).

Ayumi Sakamoto, a young female director whose recent debut feature, *FORMA*, won prizes at the Tokyo, Berlin and Hong Kong film festivals, says she hasn't felt outright prejudice in the industry. However, she points out that Japanese society itself has a long way to go to reach equality, though not all of that is the fault of men.

"There is still a strong tendency among Japanese women to stop working once they have children," says Sakamoto. "And, as well as discrimination, in some ways, Japanese women also go along with gender roles, like not speaking loudly or expressing themselves."

Indeed, the Goldman Sachs "Womenomics" report also pinpointed how cultural issues hamper progress: "Perhaps one of the greatest barriers to higher Japanese female employment is Japanese society itself."

"Perhaps one of the greatest barriers to higher Japanese female employment is Japanese society itself."
The Goldman Sachs "Womenomics" report

This view is echoed by female producer Tamako Tsujimoto, who says she hasn't experienced discrimination at work but that issues in both the industry and Japanese society mean that women usually have to choose between a career and a family.

"I've never felt there was any kind of problem about me being a woman, even when I've had to tell men what to do," says Tsujimoto, who co-produced Shinsuke Sato's *Library Wars* (2013) as well as *All-Round Appraiser Q: The Eyes of Mona Lisa*, by the same director, which is in the Cannes market this year.

"I actually think women are better at being producers — it's harder for men," she says, adding that nurturing projects requires a maternal instinct. "The truth is though, I'm 38 years old and I'm not married and I don't have kids. When you're working on a project for up to three years, it's hard to take that time off to have a family. And Japanese society isn't equal yet, so most men aren't going to do 50 percent of the work at home. There are women producers who have families though, and I really respect them for managing to do it."

Fellow female producer Kito believes that although the situation has been improving in recent years, "film production is still a macho environment in Japan, where most people in the crew do a lot of physical work. It's tough even for men, and it can be hard for a woman to get respect in that environment." THR

The Eternal Zero

A WORLD WAR II TALE CONQUERS JAPAN'S BOX OFFICE

A bunch of lies? So says Hayao Miyazaki, as blockbuster kamikaze film The Eternal Zero *stands accused of promoting right-wing revisionism*

On Dec. 31, 2013, Japanese Prime Minister Shinzo Abe went to the movies with his wife and mother. The nationalist-leaning premier's film choice was unsurprising: *The Eternal Zero* (*Eien no Zero*), a sympathetic portrayal of a WWII kamikaze pilot. Abe told reporters afterward that he was "moved" by the movie, which happened to be based on the debut novel of Naoki Hyakuta, a political ally whom the PM recently had appointed a governor of public broadcaster NHK.

Directed by Takashi Yamazaki, *Eternal Zero* spent two months atop the box office, earning $84 million (8.6 billion yen) and entering the all-time top 10 of highest-grossing Japanese films. Some observers have linked *Zero*'s popularity to the drift to the right that came with Abe's election in 2012. Others point out that the movie isn't mere jingoistic flag-waving: The PM's wife, Akie Abe, known for her more liberal views, posted on Facebook that the film "made me think how we should never go to war again," a pacifist interpretation that she was not alone in making.

Koichi Nakano, a professor of political science at Tokyo's Sophia University, agrees that "many youths would see it without thinking about the politics behind it, just thinking it was a beautiful film." However, Nakano also raises concerns about the movie being "part of a trend to revisit the war and in a way that sanitizes it," citing the declaration by Hyakuta — who campaigned in February for a nationalist ally in the Tokyo mayoral election — that the 1938 Rape of Nanking by the Japanese Imperial Army was a fabrication, something akin to a Holocaust denial.

Ironically, Hayao Miyazaki, the outspokenly pacifist anime master, inadvertently may have paved the way for *Zero*'s success. His *The Wind Rises*, last year's Japanese box office king at $114 million, was about Jiro Horikoshi, the designer of the Zero fighters flown by kamikaze pilots. Miyazaki has criticized *Zero* as "a bunch of lies."

Industry insiders now wonder if *Zero*'s success will be a catalyst for more movies with a positive slant on Japan's military past. "A war-themed film comes out every year or two, usually attracting older audiences, but none have been huge hits like this one," says Yoshio Kakeo, director of the Kinema Junpo Film Institute. "There is a background of the current neo-right-wing atmosphere." Kakeo adds, however, that there is also plenty of public opposition to proposed changes to Japan's pacifist constitution.

So will nationalism-tinged projects start dominating pitch meetings? None of the major studios say they have anything particularly patriotic in the pipeline. Yet the nationalist candidate Hyakuta campaigned for got a quarter of the twentysomething vote — too big a demographic to ignore. — G.B.

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HOLLYWOOD ON THE BALTIC?

Hungary snagged Hercules, *Croatia's got* Game of Thrones *and even Bollywood is feeling the pull of Poland as Eastern Europe reels 'em in with rebates, incentives and stunning locales* **BY NICK HOLDSWORTH**

SHOOTING A MOVIE IN EASTERN EUROPE HAS NEVER BEEN EASIER. TEN YEARS after Hungary pioneered tax incentives to lure Hollywood and international productions to Budapest, a number of other Eastern European countries are lining up to offer producers rebates on local spend and help in finding stunning locations.

English-speaking crews, local production companies — many of them founded by British or U.S. film professionals — and national film commissions staffed by industry insiders tasked with attracting business are becoming the norm in a region once considered difficult or inaccessible.

Producers who for many years had only one or two choices based on cost and convenience — Prague or Budapest — now can pick and choose locations from the Baltic states in the north to the Balkans in the south, all of which are competing to lure productions and the dollars they bring with them. Tax rebates and incentives worth at least 20 percent of local spend have become standard in many Eastern European countries, whether or not they are part of the European Union, and those that do not offer them are either planning to or, like Macedonia, emphasizing already low local rates of taxation, costs and services.

EASTERN PROMISE

From Ukrainian political drama to Lithuanian noir, the Slavic nations are making a strong showing in Cannes

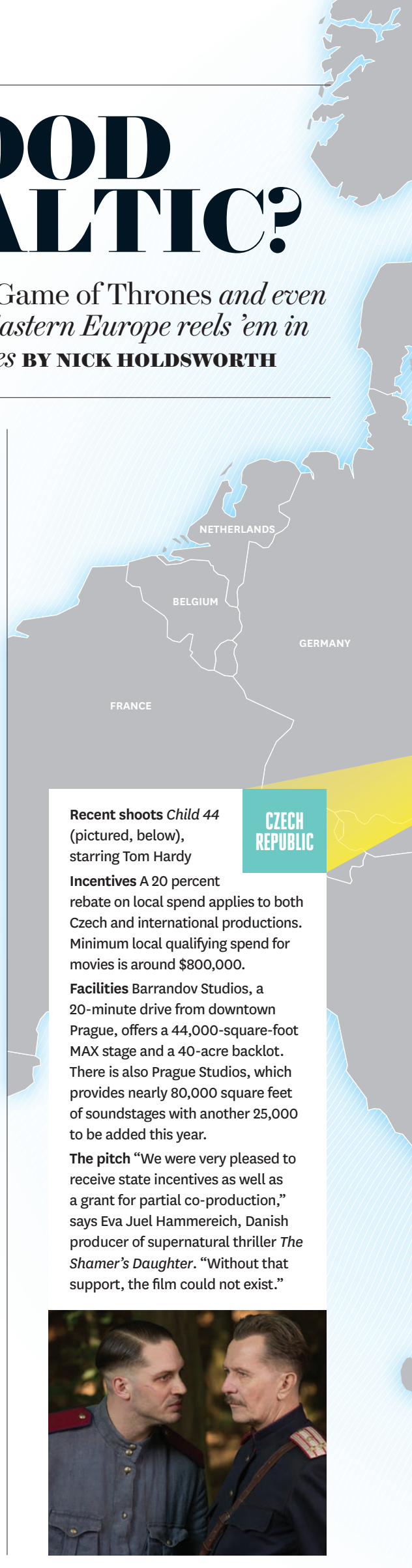
LEVIATHAN Competition
Directed by Andrei Zvyagintsev
Cannes regular Zvyagintsev, whose last film, *Elena*, won a special jury prize in the Un Certain Regard sidebar in 2011, returns with another unflinching examination of despair in contemporary Russia. A deceptively simple story with larger ramifications, *Leviathan* centers on a car mechanic and his wife who fight back against a corrupt mayor intent on ruining their business.

MAIDAN Special Screening
Directed by Sergei Loznitsa
The recent upheaval in Ukraine — which began in November as a protest over a broken promise to forge closer ties between Ukraine and Europe — is chronicled in this timely doc that is sure to generate buzz along the Croisette. Director Loznitsa made his name as a documentary filmmaker before moving into features, but here he returns to his nonfiction roots two years after his grim wartime drama *In the Fog* competed for the Palme d'Or.

RED ARMY Special Screening
Directed by Gabe Polsky
The transformation of Red Army ice hockey team captain Slava Fetisov from Soviet hero to enemy of the people is sure to attract strong interest from buyers and audiences. And in fact Polsky's doc about Cold War culture and politics as seen through the lens of Russia's national obsession with ice hockey already has been picked up by Sony Pictures Classics for North America, Eastern Europe and Asia. As Polsky, the son of Russian immigrants to the U.S., says, it is not so much about hockey as "a very deep and emotional look into the Russian soul."

THE GAMBLER Market
Directed by Ignas Jonyas
This Lithuanian market offering, which will be repped in Cannes by Wide Management, takes a deeply cynical look at the dark side of human nature. When down-on-his-luck emergency services medic Vincentas hits upon a moneymaking racket that calculates the odds of hospital patients surviving operations, the idea soon becomes a nationwide weekly sweepstakes. There's been keen interest in buying the domain name deadbook.lt referenced in the film, but Jonyas says it's not for sale.

THE JUDGMENT Market
Directed by Stefan Komandarev
Bulgarian director Komandarev won international festival kudos for his 2008 debut feature *The World Is Big and Salvation Lurks Around the Corner*, a light-hearted road movie. *The Judgment* is a much darker story that Paris' Premium Films will be offering at the market. The stark drama tells the story of a debt-ridden widower who turns to smuggling immigrants over the rough Turkish-Bulgarian border in order to survive.
— N.H.



Recent shoots *Child 44* (pictured, below), starring Tom Hardy

Incentives A 20 percent rebate on local spend applies to both Czech and international productions. Minimum local qualifying spend for movies is around $800,000.

Facilities Barrandov Studios, a 20-minute drive from downtown Prague, offers a 44,000-square-foot MAX stage and a 40-acre backlot. There is also Prague Studios, which provides nearly 80,000 square feet of soundstages with another 25,000 to be added this year.

The pitch "We were very pleased to receive state incentives as well as a grant for partial co-production," says Eva Juel Hammereich, Danish producer of supernatural thriller *The Shamer's Daughter*. "Without that support, the film could not exist."

POLAND

Recent shoots Indian producer-director Sajid Nadiadwala is filming his Bollywood action movie *Kick* (pictured, right) in Warsaw.

Incentives No tax incentives but European co-productions can get grants of up to $650,000; non-European projects can receive up to $490,000.

Facilities Warsaw's WFIDF Documentary and Feature Film Production Co. is the country's largest studio facility; Lodz Film Center has 7,000 square feet of soundstages; Alvernia Studios offers film servicing and investment in productions.

The pitch Says Krzysztof Solek, head of Film Polska Productions: "When we heard that Nadiadwala planned to shoot his newest blockbuster in Europe, we decided with our partners to focus all activities on convincing him that Warsaw is a great place to make this movie at a very high, international level."

LITHUANIA

Recent shoots *Gentlemen & Gangsters*, a $13 million Swedish TV series; U.S. miniseries *The Assets*

Incentives A 20 percent tax incentive was approved in January, with rebates payable to approved projects that meet cultural criteria and are teamed up with a local tax-paying entity.

Facilities Vilnius Film Cluster, which opened in April, is the newest studio complex in the Baltic region. The $1.8 million conversion of a Soviet-era sports complex near the city's international airport has an 11,800-square-foot soundstage, a three-wall green-screen room and the largest chroma-key greenscreen in the region.

The pitch "The introduction of tax incentives has sharply increased interest in filming in Lithuania," says Rolandas Kvietkauskas, director of the Lithuanian Film Centre. "We have approved three projects and are in intensive talks with producers from the U.K., Japan, Germany and Spain."

HUNGARY

Recent shoots 20th Century Fox's *Spy*, starring Melissa McCarthy and Jude Law; Paramount and MGM's *Hercules*, starring Dwayne Johnson

Incentives An E.U.-approved system of tax rebates of 20 percent of local spend and further allowances on project spending outside of Hungary.

Facilities Major studios include Origo, formerly known as Raleigh Studios; recently modernized Korda Studios, which boasts the largest purpose-built soundstage in the world (64,000 square feet) and Stern Film Studio, which has a 98-square-foot heated pool.

The pitch Says Adam Goodman of Mid Atlantic Films, a Budapest-based production company that services Hollywood shoots: "The Hungarian incentive is very versatile; you can take your local crew and equipment to film outside the country and still have those costs qualify for the rebate. Even without the rebate, Hungary's local crew remains two or three times cheaper than the U.S. or U.K."

CROATIA

Recent shoots HBO's sword and sorcery juggernaut *Game of Thrones*; Tom Fontana's period series *Borgia* (pictured, right)

Incentives Croatia launched a 20 percent cash rebate scheme in 2012. Minimum qualifying spends are relatively low: $360,000 for features; $180,000 for made-for-TV films; around $135,000 per episode for TV.

Facilities Croatia's strength lies more in its experienced, English-speaking crews and local production partners than in studios.

The pitch Rick McCallum, Prague-based producer of the Canal+ TV series *Borgia*, says he has been impressed with Croatia's lack of bureaucracy: "This is the first time we've shot *Borgia* in Croatia. The rebate was approved by the AV Center and we should get that within three months of wrapping shooting."

"Both the films we are bringing to Cannes are well-priced and have a clear identity so that the buyer can take a leap of faith," says van Lier, photographed in his London office May 2.

PRESIDENT, EONE INTERNATIONAL

Harold van Lier

The Frenchman launching eOne's new international arm shares plans to thrive in a down market (on five hours of sleep a night) By Pamela McClintock

HAROLD VAN LIER IS A MAN OF ROUTINE. At Cannes, he hasn't just stayed in the same hotel, the Gray d'Albion, for the past 12 years — he's stayed in the same *room*. But van Lier, 40, recently disrupted his personal world order in a major way by leaving StudioCanal to head up eOne International, the new financing and sales venture launched by giant Toronto-based studio eOne. Armed with a $100 million credit facility, eOne International, which is making its market debut in Cannes, will bring in projects to finance, produce and sell, as well as represent third-party titles. Sweetening the pot, van Lier can promise distribution in a raft of eOne territories, including the U.K. and Canada, where the company is the largest independent distributor. Van Lier spent seven years overseeing StudioCanal's international sales division, handling titles including *Tinker Tailor Soldier Spy*, *Inside Llewyn Davis* and *Non-Stop*. In his new gig, he'll continue to be based in London — where he lives with his wife, Emily, a fundraising consultant, and two small children — but will spend one week a month in Los Angeles. The affable Frenchman recently spoke with *THR* about his ambitions for eOne International and the two high-profile presale projects he's bringing to the Croisette: director Gavin Hood's drone thriller *Eye in the Sky*, which actor Colin Firth is producing (and eOne is financing), and *Trumbo* (a third-party title), which will star Bryan Cranston as legendary blacklisted writer Dalton Trumbo and Helen Mirren as Hedda Hopper.

How many films a year will eOne International take on? And at what budget level?
The sweet spot is between $10 million and $12 million. In terms of how many films, maybe we would do five productions to start with in the first year or so, and take on two or three third-party titles. We want to slowly establish our reputation and let people know what eOne is doing. The more we do, the more we'll be able to jump in.

***Eye in the Sky* is Firth's first feature as a producer. What attracted him to this project?**
This film asks important questions and, at the same time, it is a very gripping thriller. This is clearly a passion project for everyone involved and the goal is to make a commercial, quality and thought-provoking film.

Do you think audiences are ready for a movie about the ethics of drone strikes?
Now is the perfect time as the debate on drone warfare is rapidly growing around the world and polarizing opinion.

Will Firth ultimately star in the film?
Colin is producing along with Ged Doherty, and he wants to play a significant role. We are working out the days to see if this is feasible, but regardless, the beauty of this script is that it is quite flexible in that regard.

How did eOne become involved with the project?
Colin and Ged brought the film with Gavin Hood attached to Xavier [Marchand], who runs production on our end. Xavier read and loved it and then we all jumped on it. Gavin's vision was absolutely in tune with the film we all wanted to make, and we have immense faith in him.

Why did *Trumbo* appeal to you?
It is a fascinating story of epic proportion that transcends period and location with a larger-than-life character at its core, but also with real present-day relevance.

Will we see more highbrow fare like this from you?
Whatever the genre, quality conquers all. Our first two films certainly deliver on that front and there is a huge appetite for that level of quality across all territories and media.

Many sales agents are complaining about how hard it is to put packages together. What's your take?
The real challenge has been casting, and casting in time for us to bring a project to market. But we're excited. We're sort of the new kid on the block, but within a very established company. If we bring one or two new films, that's already a revolution for us and we will do great business on them. But the market seems very meager overall.

How is your new venture picking up the slack left by the closure of Focus Features' London-based international sales operation and the wind-down of Exclusive in Los Angeles?
I've gone from a team of two in four months to a team of 12. And four of those hires are from Focus International. And just as Focus was director-driven and could promise distribution in select territories via Universal, we aspire to establish the same model. We have a lot more power than a traditional sales agency because of the distribution component.

Was it difficult leaving StudioCanal?
I accomplished what I set out to do. When I arrived there, they only had French-speaking films on their slate. By the end, we had films like *Non-Stop*, *Tinker Tailor* and *Inside Llewyn Davis*. I covered 70 percent to 75 percent of the financing of these films from the international side. I was commuting from London to Paris, and living out of a hotel. eOne is a perfect new home, and my role is certainly broader and I'm much more involved in sourcing projects than I was at StudioCanal.

What is your routine in Cannes?
At my advanced age, I try to get at least five hours of sleep a night. And I do try to get up early, around 6:30 a.m., to walk along the Croisette and the harbor before I meet my team for breakfast at 7:30 a.m. Usually, that lasts only about three or four days, but it's the only time I find I can relax. By week two, every extra half hour of sleep is a treasure. Also, my rule now is to be in bed by 2 a.m. THR

PHOTOGRAPHED BY Charlie Gray

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Concurrent event: HONG KONG - ASIA FILM FINANCING FORUM HAF 香港亞洲電影投資會

Showcasing Hong Kong Services

HONG KONG Cinemas at Cannes

Screenings

M Market Screening P Promo Reel Screening

M

ABERDEEN
by Ho-Cheung PANG
BRAVOS PICTURES LTD.
May 14 17:30 ARCADES 3

M

BLACK COAL, THIN ICE
by DIAO Yinan
FORTISSIMO FILMS
May 17 12:00 STAR 2
May 19 11:30 STAR 4

M

THAT DEMON WITHIN
by Dante LAM
EMPEROR MOTION PICTURES
May 17 10:00 OLYMPIA 3

M

THE WHITE STORM
by Benny CHAN
UNIVERSE FILMS DISTRIBUTION CO., LTD.
May 15 17:30 RIVIERA 4
May 19 18:00 RIVIERA 1

M

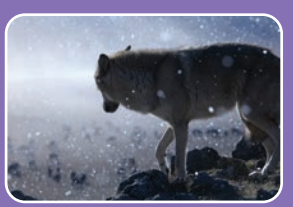
AS THE LIGHT GOES OUT
by Derek KWOK
EMPEROR MOTION PICTURES
May 16 09:45 OLYMPIA 7

M

OUT OF INFERNO 3D
by PANG BROTHERS
UNIVERSE FILMS DISTRIBUTION CO., LTD.
May 15 12:00 PALAIS I
May 18 14:00 OLYMPIA 6

M

THE MIDNIGHT AFTER
by Fruit CHAN
FORTISSIMO FILMS
May 16 09:45 OLYMPIA 4
May 18 09:45 OLYMPIA 4



P

WOLF TOTEM
by Jean-Jacques ANNAUD
EDKO FILMS LTD.
May 14 18:00 RIVIERA 3

Meet with Hong Kong companies:

All Rights Entertainment Limited	RIVIERA, Stand C14-02
Bravos Pictures Ltd.	Apt.C-72, 42/43 La Croisette
Digital Magic Group	LERINS, Stand R15
Distribution Workshop (HK) Limited	Cormoran II, 3/F, Grand Residences, 45 La Croisette
Easternlight Films	LERINS, Stand R2
Edko Films Ltd.	RIVIERA, Stand C14-03
Emperor Motion Pictures	C41, 4/F, Relais de la Reine
Entertaining Power Co., Ltd.	RIVIERA, Stand B10 (CreateHK booth)
Filmko Films Distribution (HK) Ltd.	LERINS, Stand R18
Fortissimo Films	1st Floor, 5 Square Mérimée
Fortune Star Media Limited	RIVIERA, Stand C14-01
Gold Harbour International Films Ltd.	RIVIERA, Stand B10 (CreateHK booth)
Golden Network Asia Ltd.	RIVIERA, Stand E15
Media Asia Film	6th Floor, 4 Boulvard de la Croisette, 06400, Cannes
Mega-Vision Project Workshop Limited	RIVIERA, Stand B11-03
New Smart International Creation Limited	RIVIERA, Stand B11-04
Orange Sky Golden Harvest Entertainment Co., Ltd.	RIVIERA, Stand B10 (CreateHK booth)
Pegasus Motion Pictures Distribution Ltd.	RIVIERA, Stand C9
Star Alliance Movies (HK) Co., Ltd.	RIVIERA, Stand B8
Studio Strada	RIVIERA, Stand D2; RIVIERA Marina Showroom - G17
Universe Films Distribution Co., Ltd.	RIVIERA, Stand B11-01
We Distribution Ltd.	3/F, 32 Rue d'Antibes
Why Entertainment Co., Ltd.	RIVIERA, Stand B10 (CreateHK booth)

Discover more about Hong Kong film industry, please visit Hong Kong Pavilion at International Village n°130.

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TODAY, May 15 - 16:00 - Gray 3

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TODAY, May 15 - 10:00 - Palais E
Monday, May 19 - 12:00 - Gray 5

JOKER

SIN CITY MEETS THE CROW

CANNES PREMIERE SCREENING

TODAY, May 15 - 12:00 - Gray 5

APOKALIPS X

MAD MAX MEETS BATTLE ROYALE

CANNES PREMIERE SCREENING

TODAY, May 15 - 14:00 - Gray 5

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Capone struggles with his identity.

Darker Than Midnight

A 14-year-old Sicilian lad opts for street life to defend his sexual freedom in Sebastiano Riso's emotionally tepid coming-of-ager

BY DEBORAH YOUNG

FEW WHO WATCH *DARKER THAN MIDNIGHT*, SEBASTIANO Riso's savvy first venture into directing, are likely to associate the 14-year-old protagonist Davide with Davide Cordova, who after a rough adolescence in Sicily achieved fame on the Roman stage as the drag queen Fuxia. The story of his traumatic break with his family and adoption by a group of eccentric but friendly gay and trans street people is told with the kind of earnest sincerity that will please some audiences and irritate others, especially those looking for stronger emotions. Still, fine tech work makes this low-budgeter look modern and festival-ready, and the film should sail merrily on after its bow in the Cannes Critics Week. But there's not much new here to push it into the mainstream, and commercially the film will have trouble going beyond LGBT audiences.

The first shots of Davide (played by the engaging wide-eyed newcomer Davide Capone) with his delicate face framed by a mop of bushy red hair deliberately sow doubts about whether we are watching a boy or a girl. It recalls another, more accomplished coming-of-ager from Italy's nether regions,just across the Straits of Messina: Fabio Mollo's *The South Is Nothing*, which featured an androgynous 17-year-old girl from Calabria. Examining gender nonconformism in the traditional Mediterranean world gives both stories a piquancy they wouldn't have had in a more up-to-date place like Milan or Turin, say. But it's hardly enough to keep a whole film on track, especially a delicate first film sprinkled with believability issues.

Davide doggedly goes against the grain to follow his star and a future that hasn't yet crystallized in his mind. His main psychological trauma revolves around his hostile father (Vincenzo Amato), who far from trying to understand his son's budding sexuality sends him to a less-than-sympathetic doctor. Despite a lot of shouting, never does the father actually strike Davide on screen, though he does an impressive job of wrecking the boy's secret hideaway plastered with glamour photos of actresses and Ziggy Stardust. It's a shame the script never really comes to grips with this central *padre-figlio* relationship, and this turns into a key weakness in the final scenes.

After the wrecking episode, Davide makes the courageous decision to leave home. Looking like a young schoolboy with his backpack, he wanders around Catania's sprawling Bellini park at night gawking at the bag ladies and gay couples. He follows some wildly attired boys into a porn theater and takes a good look around, but when a man makes advances, he knees him and runs off. Later he becomes buddies with the theater's mischievous cashier Salvatore, who calls himself La Rettore after Italian singer and gay icon Donatella Rettore. The spontaneous Giovanni Gulizia leaves an impression in this brief role. Later, he gives Davide a gliding, single-shot tour of the colorful alleyways of Catania's red-light district, where he is introduced to the sexy trans hooker Marilyn (Sebastian Gimelli Morosini, kind of fascinating in spite of playing the Monroe cliché to the hilt) and welcomed aboard as one of the band of outsiders.

The difference is that Davide is still a virgin and doesn't sell himself like everybody else. Perhaps because of his tender age, he's given a period of grace in which to find his path. The only clues to his future glory are the fact he likes singing in front of a mirror, and a scene where he's dazzled speechless by the apparition of an opera singing performing in drag. He keeps his distance from the man in the white suit, a thoughtful pimp who as played by Pippo Delbono is one of the film's more original characters. One night he invites Davide into his big white car and warbles a bit of opera. "Anybody can sing," he tells the boy in an attempt to deflate his dreams.

Giveaway flashbacks fill in the picture of Davide's tormented life at home. Quite unnecessarily, flashbacks are signaled by the throbbing sound of low-key disco bass, making these memories painful to the audience as well as to the hero. He's indulged by his loving mother (Micaela Ramazzotti), who in one scene appears to cross the line with her maternal fondling. However, the fine Ramazzotti rises to the challenge of minimal screen time to communicate the anguish of separation when she later bumps into the liberated Davide in front of a church. The screenplay also has her going blind, but this is a puzzle, a stranded bit of scripting symbolism that adds nothing to their relationship or the story.

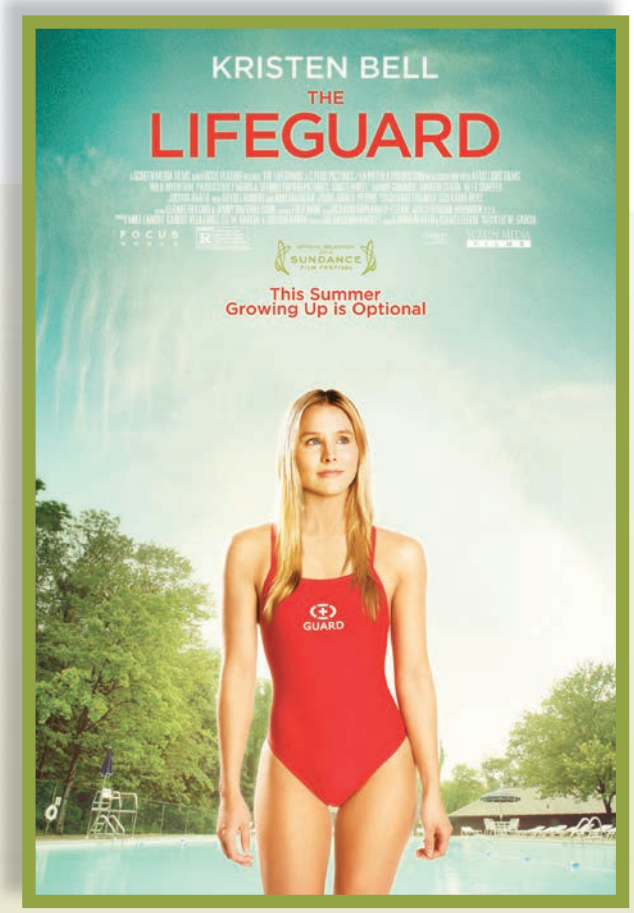
Michele Braga's music is subtle but strongly controls the mood of scenes, many shot at night in the confident camerawork of DP Piero Basso.

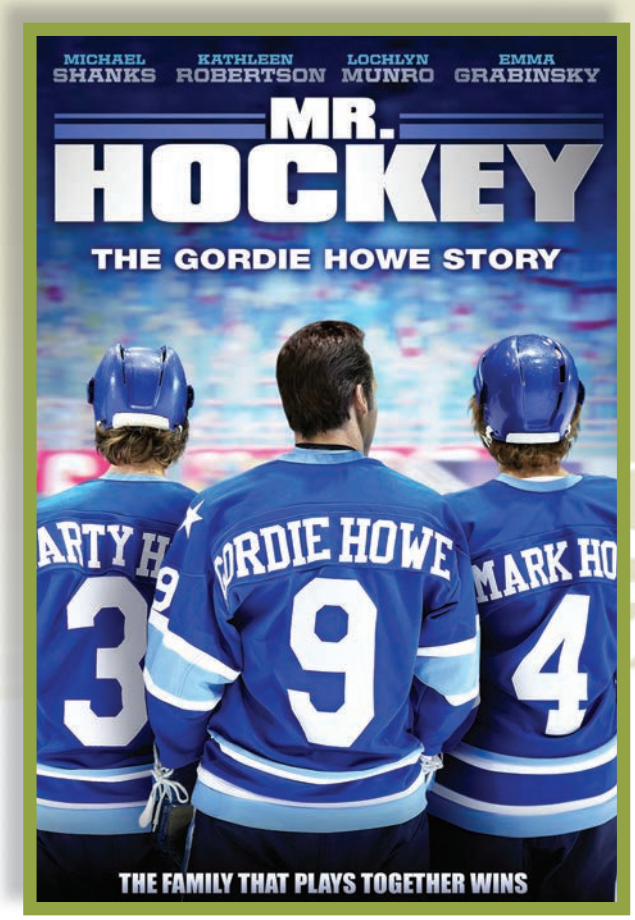
Critics Week
Cast *Davide Capone, Vincenzo Amato, Lucia Sardo, Micaela Ramazzotti, Pippo Delbono, Giovanni Gulizia, Sebastian Gimelli Morosini*
Director *Sebastiano Riso // 98 minutes*

BOOTH:
Lerins R6

Breakthrough
ENTERTAINMENT

MARCHÉ DU FILM
FESTIVAL DE CANNES





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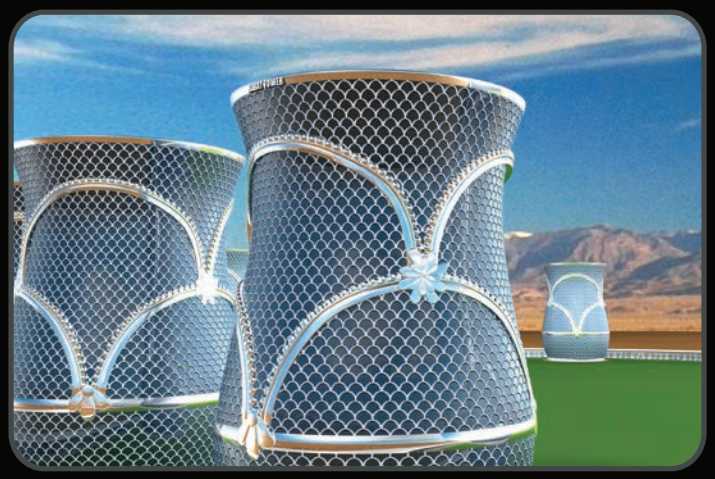

ith a dream in place and a reality in the making

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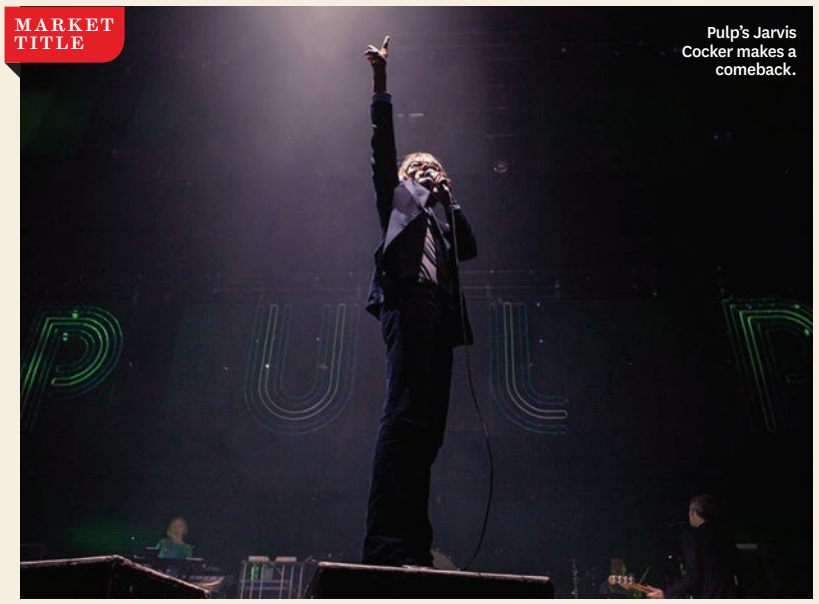

Pulp's Jarvis Cocker makes a comeback.

Pulp

A witty, warmhearted, imaginative documentary looks at British rock band Pulp's farewell hometown show

BY STEPHEN DALTON

When the British indie-rock group Pulp re-formed for a string of live concerts in 2011 and 2012, they got a rapturous welcome on both sides of the Atlantic. Unlike some rock reunions, theirs was almost universally well received, perhaps because they never outstayed their welcome during their imperial pop-star phase in the late 1990s. After quietly putting the group on hiatus in 2002, singer Jarvis Cocker maintained his profile as a much-loved national treasure in Britain, balancing a weekly BBC radio show with solo albums, filmmaking and writing projects.

Though it centers on the final U.K. show of that comeback tour, in December 2012, *Pulp* is more than a conventional concert doc. Conceived in collaboration with the German-born New Zealander Florian Habicht, this film is as much a warm and witty love letter to the band's home city of Sheffield as it is to Pulp itself. This artful and intelligent rock-doc should find a modest but fiercely dedicated audience among the band's global fanbase, on both big and small screen.

Cocker is the main focus here, a man so genetically unsuited to rock stardom he could only ever approach it through dense layers of self-mocking irony. Thanks to his deadpan humor, geek-chic charisma and rubber-limbed stage movements, the singer has carved a unique niche somewhere between genuine sex symbol and high-camp parody of a sex symbol. His darkly funny lyrics, kitchen-sink melodramas full of acute social observation and sexual frustration, strike a deep note of empathy with underdog outsiders everywhere. The band's best known song, "Common People," a scorching critique of class tourism, became Britain's unofficial national anthem for much of the late 1990s.

Confusingly and inaccurately subtitled "A Film About Life, Death and Supermarkets," Habicht's quirky outsider's view of his subject has some of the faux-naif charm of French director Michel Gondry, striking a similar balance between technical skill and knowing playfulness. His previous feature, 2011's *Love Story*, was an inventive mix of documentary and rom-com fantasy partly credited to the New Yorkers who directed the plot in random vox-pop interviews.

The director employs similar methods here, roaming the streets of Sheffield, making the city a key character. A postindustrial steel town immortalized onscreen in *The Full Monty*, this northern English city has a long history of working-class artists and left-field pop music. Habicht visits iconic locations mentioned in Pulp lyrics and meets an eccentric gallery of locals including fishmongers, knife-makers and schoolchildren, all of whom share their warm feelings about the band.

This egalitarian approach extends to the film's musical elements too. Although he opens with a rousing live version of "Common People," and includes plenty of dynamic concert footage, Habicht keeps standard rockumentary tropes to a minimum. Instead, he enlists amateur choirs, fans and friends of the band to perform various Pulp numbers. A staged scene in which a cafe full of senior citizens sing "Help the Aged," a bittersweet ballad about creeping mortality, is an inspired highlight.

Habicht's film assumes a certain familiarity with its subject. Viewers expecting a comprehensive history of Pulp will be disappointed. There is no mention here of even major events from their peak years, such as Cocker's controversial stage invasion during Michael Jackson's performance at a 1996 awards show. A few more probing questions would have been welcome, particularly about the group's disillusionment with fame in the late 1990s ("like a bad nut allergy," the singer quips) and their reasons for reuniting.

But even if it tells us nothing new, *Pulp* is still a handsome homage to a unique band, a proud city and the unifying power of pop music. The group's comeback shows felt like a triumphant lap of honor, and Habicht's film certainly captures that feeling of closure. "Tidying up isn't the greatest rock 'n' roll motivation," Cocker muses, "but I did want to give the story a happy ending."

Sales *Altitude Film Sales*
Director *Florian Habicht*
90 minutes

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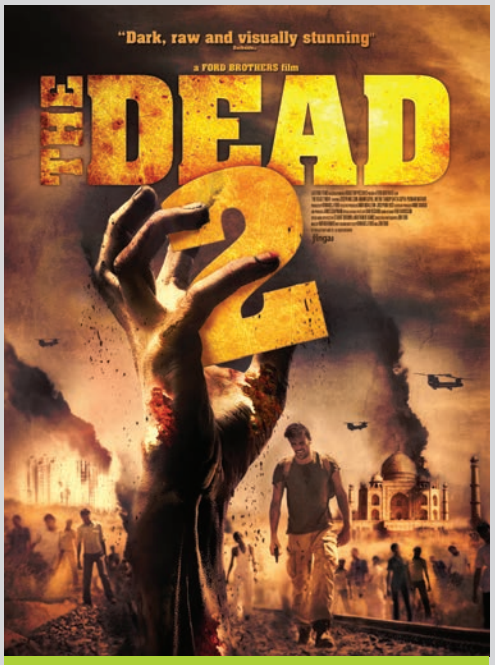
CANNES SCREENING



THE DEAD 2

GENRE: HORROR ACTION / 94 MIN / UK / 2014
SCREENING: THURSDAY 15TH / 16:00 / PALAIS E

"DARK, RAW AND VISUALLY STUNNING"
DAILY DEAD

THE HOUSE AT THE END OF TIME

GENRE: SUPERNATURAL / 94 MIN / VENEZUELA / 2013
SCREENING: THURSDAY 15TH / 12:00 / PALAIS E

The Highest grossing Venezuelan theatrical release of 2013. Selected by Frontiers and Blood Windows as the must see Latin America genre film of 2014.

"TRULY EXTRAORDINARY"
MITCH DAVIS, FANTASIA

THE HOUSE WITH 100 EYES

GENRE: HORROR TORTURE / 80 MIN / USA / 2013
SCREENING: FRIDAY 16TH / 13:30 / PALAIS D

"CRUEL, CALCULATING AND INCREDIBLE"
HORROR CULT FILMS

DRONES

GENRE THRILLER WAR / 85 MIN / USA / 2013
SCREENING SATURDAY 17TH / 11:30 / PALAIS B

Director: Rick Rosenthal (Halloween II)
Cast: Eloise Mumford (Fifty Shades Of Grey)

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Boonie Bears: - 15th - 10 am - Olympia 6
3D Screening - 16th - 6 pm - Palais K
- 17th - 8 pm- Olympia 3

Dragon Nest : - 17th - 5:20pm - Riviera 3
Promo Screening - 18th - 10 pm - Olympia 5
- 18th - 10:45 pm - Olympia 5

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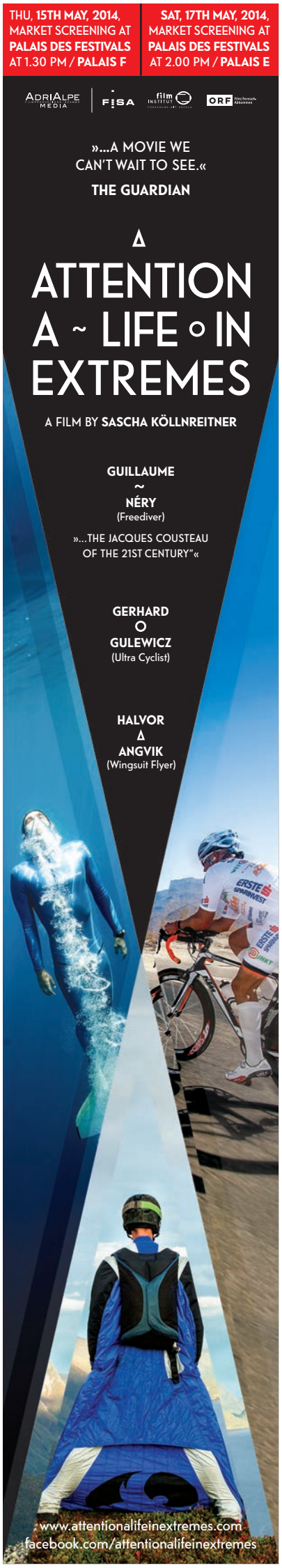
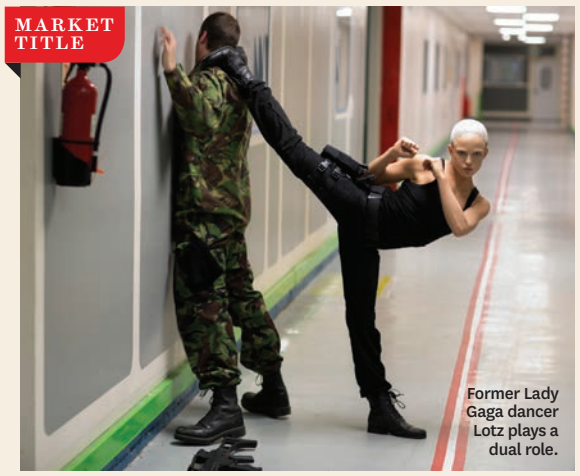




Former Lady Gaga dancer Lotz plays a dual role.

The Machine

This stylish British sci-fi thriller explores the dark side of artificial intelligence with military-industrial complexity BY STEPHEN DALTON

Do androids dream of robot love and electric children? That is a key question running through this highly atmospheric future-noir thriller. Although he clearly shot his second feature on limited resources, the Welsh writer-director Caradog W. James already has picked up numerous awards and distribution deals.

At times the slender budget lets him down, notably during some threadbare action sequences. But *The Machine* is still a classy slice of cerebral sci-fi with a literary-cinematic heritage stretching back through *Blade Runner* and *Metropolis* to *Frankenstein*.

The setting is a near-future Britain blighted by both economic and literal gloom, a dystopian land of perpetual darkness and military-industrial paranoia. The West is battling China in a new Cold War, with artificial intelligence rather than nuclear weapons fueling the latest arms race. Toby Stephens, best known as James Bond's suave nemesis in *Die Another Day*, plays Vincent McCarthy, a computer expert seeking to perfect superintelligent androids for his army paymasters. McCarthy's boss Thomson (original *Star Wars* trilogy vet Dennis Lawson) dreams of making the perfect robot weapon, but the anguished boffin is motivated by more tragic personal reasons. The arrival of brilliant American scientist Ava (Caity Lotz) helps him realize his project, as well as providing an obligatory frisson of sexual tension.

A relative newcomer previously seen in *Mad Men* and the TV action drama *Arrow*, Lotz plays an impressive double role, particularly after Ava is reborn as a lethal robo-warrior. Lotz's previous job as a dancer for Lady Gaga pays dividends here in her chilly, poised, highly physical performance.

Overall, *The Machine* is a superior genre work made on slender resources and an intriguing attempt to map the nightmarish landscape of a post-human future.

Sales *Content*
Cast *Caity Lotz, Toby Stephens, Dennis Lawson*
Director *Caradog W. James // 93 minutes*

Mister John

***Games of Thrones* regular Aiden Gillen plays a grief-stricken Irishman whose identity begins to unravel during a visit to Singapore** BY STEPHEN DALTON

Singapore provides the sultry, sweltering backdrop to this arty low-budget thriller from the husband-and-wife team of Christine Molloy and Joe Lawlor. Best known internationally for his roles in the critically acclaimed HBO dramas *The Wire* and *Game of Thrones*, Aiden Gillen gives a brooding, quietly agonized performance with undertones of primetime Richard Gere. But despite some quality ingredients, *Mister John* never quite plumbs the hidden depths of poetic profundity it seems to promise.

In an elegant and almost wordless opening scene, Irish businessman Gerry Devine (Gillen) flees his imploding marriage in London to fly to Singapore on a grim family errand. Devine's brother, the owner of a hostess bar called Mister John's, has drowned in murky circumstances. Stranded in emotional and marital limbo, Devine moves in with his brother's widow, Kim (Zoe Tay), who encourages him to start wearing her dead husband's clothes.

Gillen (left) moves in with sister-in-law Tay.

Delving into John's exotic work and mysterious death, he slowly begins to assume his identity, becoming intimate with Kim and settling scores with thuggish business rivals.

On paper, the plot of *Mister John* sounds like a lower-key, cousin of Nicolas Winding Refn's deranged fraternal revenge bloodbath *Only God Forgives*. In reality, this cryptic drama has more in common with the cerebral art house Eurothrillers of the 1970s, notably Michelangelo Antonioni's identity-theft fable *The Passenger*. Devine's adventures in Singapore include surreal late-night encounters with prostitutes, sweaty fistfights and an embarrassing snakebite. This is certainly no conventional murder mystery.

Sales *Akanga Films*
Cast *Aidan Gillen, Zoe Tay*
Directors *Christine Molloy, Joe Lawlor // 95 minutes*

PARK ENTERTAINMENT

THREE MARKET PREMIERES

SCREENING:

May 19th. 12.00 PALAIS

Drama

SCREENING:

May 15 13:30 PALAIS H

May 17 09:30 PALAIS H

Thriller

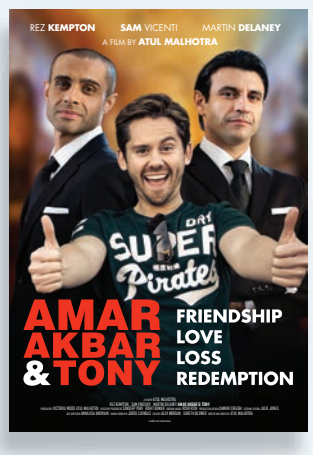
ENTER THE JUNGLE
THE GRACIE KILLER
AND HIS FAVELA FIGHTERS
WRITTEN, PRODUCED & DIRECTED BY
TOMMY SOWARDS AND ALEX HARVEY
NARRATOR - ICE T

SCREENING:

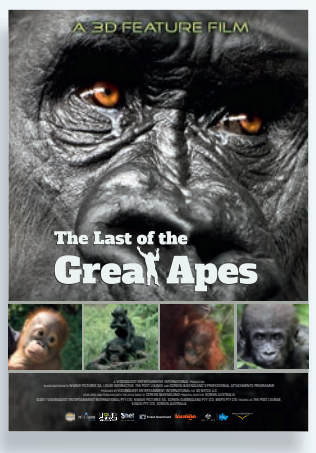
May 16th 13:30 PALAIS H

Mixed Martial Arts

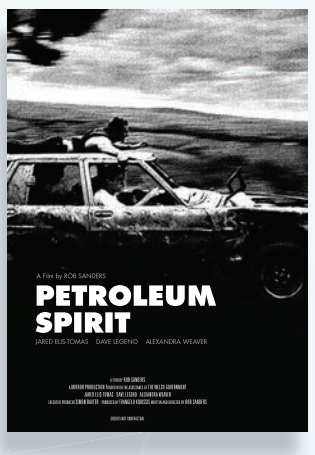
PROMOS ARE AVAILABLE ON **FIVE** MORE FEATURES



Comedy



Wildlife



Road Movie

Thriller

Horror

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MEET ME *at the* AMERICAN PAVILION

2014 SCHEDULE

FRIDAY, MAY 16

3:00 PM | INDUSTRY IN FOCUS:

WOMEN IN FILM

Annie Silverstein, Director, Skunk
Monique Walton, Producer, Skunk
Nadine de Barros, Fortitude International
Kristin Harris, Cinedigm
Meghan Oliver, Agent, Paradigm
Moderated by Rosie Wong, Sundance

SATURDAY, MAY 17

11:00 AM | INDUSTRY IN FOCUS:

THE MASTERS OF MARKETING, PR AND SOCIAL MEDIA

Ryan Werner, Cinetic
Sophie Nicolaou, Main Street Films
Jeanne Berney, Picturehouse
Richard Baker, Film Nation
Marc Hofstatter, Indiegogo
Moderated by Sylvia Desrochers
Big Time PR

2:00 PM

THE MAKING OF A DREAMWORKS ANIMATION FILM

Bill Damaschke, Chief Creative Officer
Bonnie Arnold, Producer, How to Train Your Dragon 1 & 2
Cressida Cowell, Author of the How to Train Your Dragon book series
Moderated by Peter Debruge, *Variety*

3:00 PM

FROM CAT VIDEOS TO TENT POLES: WHAT IS THE FUTURE OF DIGITAL ENTERTAINMENT?

In today's digital age, how do we produce, finance, and distribute content that rewards creativity and strengthens the overall creative economy?
Ruth Vitale, Creative Future
Cassian Elwes
Bill Bromiley, President of Saban Films
Moderated by Pete Hammond, Deadline

4:00–6:00 PM

DJI SPREADING WINGS HAPPY HOUR

SUNDAY, MAY 18

11:00 AM

SCREEN ADVANTAGE PRESENTS

Professional Finance Plans for less than a cup of coffee!

2:00 PM | IN CONVERSATION:

PRODUCER JON KILIK

Foxcatcher, The Hunger Games and the 25th Anniversary of Do The Right Thing
Moderated by Anne Thompson

3:00 PM | INDUSTRY IN FOCUS:

THE STATE OF THE INDIE FILM INDUSTRY

Tom Bernard, Sony Pictures Classics
Bob Berney, Picturehouse
Ira Deutchman, Emerging Pictures
Rena Ronson, UTA
Bart Walker, ICM
Moderated by Anne Thompson

4:00–6:00 PM

SPREADING WINGS HAPPY HOUR

8:00–10:00 PM

QUEER NIGHT

Sponsored by Queerty

MONDAY, MAY 19

11:00 AM | INDUSTRY IN FOCUS:

FILM FINANCE

Jay Cohen, Gersh
Nick LoPiccolo, Paradigm
Hal Sadoff
John Sloss, Cinetic
Peter Trinh, ICM
Moderated by Pamela McClintock, *The Hollywood Reporter*

3:00 PM

AMERICAN DIRECTORS IN CANNES

Reinaldo Marcus Green, Stone Cars
Annie Silverstein, Skunk
David Robert Mitchell, It Follows
Gabe Polsky, Red Army
Gary Springer
Moderated by Aaron Hillis, *Filmmaker Magazine*

4:00–6:00 PM

J.P. CHENET HAPPY HOUR

TUESDAY, MAY 20

11:00 AM

AMERICAN PRODUCERS IN CANNES

Rebecca Green, It Follows
David Kaplan, It Follows
Nick Shumaker, Cold in July
Moderated by Anne Lai, Sundance

1:00–3:30PM

STUDENT FILMMAKER SHOWCASE

4:00–6:15 PM

EMERGING FILMMAKER SHOWCASE

6:15–8:00 PM

FILMMAKER AWARDS CEREMONY & RECEPTION

WEDNESDAY, MAY 21

11:00 AM | IN CONVERSATION:

LIFE ITSELF

With Director Steve James and Chaz Ebert
Moderated by Thom Powers, TIFF

4:00 PM | INDUSTRY IN FOCUS:

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Walk-ins accepted if seats are available.

5:45–7:00 PM

3D NETWORKING RECEPTION

8:00–10:00 PM

SILENT DISCO

TIME: TBD | IN CONVERSATION:

JOSH CHARLES (BIRD PEOPLE)

Moderated By Eric Kohn, Indiewire

THURSDAY, MAY 22

3:00 PM | SPECIAL FILM CRITICS PANEL:

IN HONOR OF ROGER EBERT

Eric Kohn, IndieWire
AA Dowd, The Onion AV Club
Moderated by Michael Phillips, Chicago Tribune

ALSO:

IN CONVERSATION:

WHIPLASH

With Director Damien Chazelle, Actor JK Simmons, Producers Helen Estabrook and Jason Blum and EP Jason Reitman (Date and Time TBD)

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EXECUTIVE PRODUCED BY JANICE BEARD TANNER BEARD SUZANNE WEINERT SARAH GREEN JEFF NICHOLS
PRODUCED BY KELLY WILLIAMS JONATHAN DUFFY WRITTEN FOR THE SCREEN AND DIRECTED BY KAT CANDLER

HELLION
THURSDAY 15TH MAY 18:00
GRAY 3

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Kim In-kwon endures brutal treatment at the hands of the North Korean government.

The Apostle

Kim Jin-moo delivers an unflinching drama about North Korea's persecution of its Christian population

BY CLARENCE TSUI

The first three minutes of *The Apostle* feature North Korean security officials nailing their victims through the palm, beating them to a pulp, scorching them with hot coals and shooting them in the head. All this sets the tone as filmmaker Kim Jin-moo delivers a scathing "j'accuse" against what he sees as the Pyongyang government's persecution of Christians within its borders.

Based on real-life recollections from defectors — including both Christians who managed to escape from North Korea and former soldiers who ordered arrests — *Apostle* opened in South Korea in February. The film already has been screened by Amnesty International in London, and more screenings along these lines are likely as calls continue for North Korea to release Korean-American missionary Kenneth Bae, who was arrested in the country in 2012 and now is serving a 15-year sentence for what the government described as attempts to overthrow the regime.

The film's tag line, "He Was Anointed by God," refers to Chul-ho (Kim In-kwon), who in the opening sequence is seen helplessly watching as his wife, Young-mi (Oh San-ha), is brutally tortured and assaulted by her interrogators. The story proper begins two years later, when Chul-ho reappears in his home village after somehow being freed following his wife's death. Chastened by his experience in jail, Chul-ho could be seen as Paul to his wife's Jesus: Once skeptical of his wife's faith, the man now returns with the aim of leading his village's Christian collective across the Tumen River to safety in China. Ironically, it's not the border guards who are the problem, as the captain can be bribed to turn a blind eye. It's within the group's own ranks that trouble brews, as doubters and traitors jettison Chul-ho's efforts to stage an escape.

This parable of pain's camerawork and production design effectively convey the harshness of lives led in austerity and anxiety. While addled with moments of overwrought drama and excessive religious metaphor that push the melodrama to the extreme, *Apostle* engages because of the discomforting, and powerful, sermon it attempts to deliver upon the viewer.

Sales *9ers Entertainment*
Cast *Kim In-kwon, Hong Kyung-in, Heo Ji-won, Ahn Byung-kyung*
Director *Kim Jin-moo // 112 minutes*

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The Vietnamese psychological horror film from Le-Van Kiet revolves around a potentially haunted house.
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THE Hollywood REPORTER

Source: comScore, March 2014

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MARCHÉ DU FILM
FESTIVAL DE CANNES

MARKET SCREENINGS
FRI. MAY 16 @ 14:00 hr
PALAIS E

THIS LAST LONELY PLACE
Action Thriller / 92 min. / USA / 2014

Executive produced by The Estate of Humphrey Bogart
Directed by Steve Anderson *(The River Murders)*
Cast: Xander Berkeley *(24, Taken, Gattaca)*,
Rhys Coiro *(30 Days of Night)*, Carly Pope *(The Collector)*

FINDING LOVE IN ALASKA
Romantic Drama / 94 min. / USA / 2014

Directed by: Zoe Quist
Cast: Antoinette Kalaj *(Riddick, Don Jon)*,
Jonathan Bennett *(Mean Girls, Van Wilder)*,
Daniel Ponickly *(Mona Lisa Smile)*,
Mischa Barton *(The OC, The Sixth Sense)*,
Billy Zane *(Titanic, Big Kiss)*

DECADENCIA *(DECADENCE)*
Arthouse Erotic / 105 min. / Mexico / 2015

Directed by Joaquin Rodriguez
Cast: Nataly Umana, Alejandro Estrada

DEATH TO PROM
Youth Comedy - LGBT / 94 min. / USA / 2014

Directed by Matthew Stenerson & Jeremy Wilker
Cast: Ricardo Vázquez, Hina Khan, Andrew Keives

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God's Pocket

Mad Men star John Slattery makes his directorial feature debut with a dark absurdist comedy that comes to half-life

BY TODD MCCARTHY

The absurdist black comedy drawn from daily life in a blue-collar Philadelphia neighborhood registers about halfway in *God's Pocket*. Based on a novel by Peter Dexter, whose *The Paperboy* got rather roughed up when it became a film two years ago, this first feature from *Mad Men* actor John Slattery only partly succeeds in its aim to derive humor from its hardscrabble setting, ultimately playing like a Coen brothers film directed with one arm tied behind their backs. Picked up for the U.S. by IFC Films at Sundance, theatrical outlook is iffy, though it could go over nicely as an offbeat home-screen special attraction.

The community referred to as *God's Pocket* is an extremely insular one populated by tough types, of whom it's said that, "The only thing they can't forgive is not being from God's Pocket." A partial exception is Mickey Scarpato (Philip Seymour Hoffman), who is accepted by virtue of his marriage to a local woman (Christina Hendricks) so immeasurably more attractive than anyone else there it's a wonder she's stuck around.

Hoffman deals with the death of his stepson.

Mickey's 22-year-old stepson has just died, a sad occasion to be sure, at least until we see that the kid was a reckless punk who brought his death on himself at a day-labor job where he racially taunted an old black worker and put a switchblade to his throat, whereupon the black man whacked him with a pipe. Pulling together in their clannish way, the working stiff witnesses cover it up, telling police it was an accident.

Still, some are not satisfied. While Mickey spends the next couple of days ignoring his wife while drinking and making burial arrangements, his pal (John Turturro) sends a couple of his goons over to the work site to find out what really went down. They end up wishing they hadn't gone.

Shooting in Yonkers, N.Y., and placing the action in what looks like the mid-to-late 1970s, Slattery, who has directed five episodes of *Mad Men*, does a solid job of conjuring the feel of a neighborhood where everyone makes it their business to know about everyone else's business. The houses, bars and work environments are all depressingly dingy to the edge of rot.

However, the piece's comic edge emerges slowly, blooming only when the over-the-top violence and nutty cover-ups escalate. It's pretty easy to discern the absurdist tone Slattery is trying to achieve, but one can only assume it was a learning process. In the event, the film only intermittently displays the snap, precision and stylistic smarts a mixed-tone project like this requires; a half-good effort is not enough where buoyancy and a sly-to-mean spiritedness are required at all times.

The cast of uniformly fine actors keeps things lively on a scene-by-scene basis.

Sales *Electric Entertainment*
Cast *Philip Seymour Hoffman, Christina Hendricks, John Turturro*
Director *John Slattery*
88 minutes

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più buio di mezzanotte

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Whiplash

Miles Teller and J.K. Simmons go toe-to-toe in a potent drama about an ambitious young drummer and his abusive teacher

BY TODD MCCARTHY

The impulse and need to give all for your art is both idealized and questioned in *Whiplash*, the potent and obviously very personal second film from writer-director Damien Chazelle. As controlled and composed as his black-and-white 2009 debut *Guy and Madeline on a Park Bench* was free-form and impressionistic, this one also is centered on jazz music, but specifically on the struggle to maximize one's artistic potential and the question of whether it's worth it. With Miles Teller once again impressing as a young man going through the wringer, the drama, which was picked up by Sony Classics at Sundance, where it also took home the Grand Jury and Audience prizes, is very narrowly focused, but it both confirms Chazelle as a notable talent and stands to make a modest impression commercially in specialized release.

Anyone who's ever had a high school or college teacher make it a point to manipulate or mess with students' lives no doubt will have relatable, and possibly painful, memories revived by this vivid portrait of a music school at which the program, run by its star instructor, closely resembles the boot camp presided over by R. Lee Ermey in *Full Metal Jacket*.

The shaved-headed martinet in charge is Terence Fletcher (J.K. Simmons), who gets away with bullying, insulting, terrorizing and abusing his talented charges because the Shaffer Conservatory of Music in Manhattan is ranked No. 1 in the country. At 19, Andrew Neyman (Teller) is a dedicated drummer who idolizes Buddy Rich and has taken to heart the transformation of Charlie Parker from good to great after a traumatic incident that induced him to sacrifice a year to intensive practice.

Therefore, Andrew is not only willing but even eager to take what Fletcher dishes out since it forces him to suffer for a cause he chooses to believe will be worth it. The jazz ensemble Fletcher leads consists of a fluctuating group of talented young men (the only woman is dispatched almost at once) who come and go at the teacher's whim. The early rehearsal scenes are grippingly portrayed; Fletcher deliberately demands the near-impossible, eviscerating any and all who make a mistake and even those who don't; he sets Andrew up by promoting him from page-turner to featured drummer and then demoting him back again, making him cry in the process.

Teller (left) suffers abuse from Simmons.

The antithesis of "let's-put-on-a-show" fluff, *Whiplash*, which takes its title from a compelling composition by the late Hank Levy, is about the wages of all-out sacrifice and commitment; it may not endorse Fletcher's utter ruthlessness, but nor does it take a soft-headed, blandly feel-good stance; as Fletcher cuttingly remarks at one point, the lamest two words in the English language are, "good job."

Sales Sierra/Affinity
Cast *Miles Teller, J.K. Simmons,*
Director *Damien Chazelle*
105 minutes

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FESTIVAL SCREENING GUIDE

TODAY MAY 15

8:30 ***Mr Turner***, Competition, United Kingdom, 149 mins., Lumiere, Sunray Films

9:00 ***Girlhood***, Directors Fortnight, France, 112 mins., Theatre Croisette, Films Distribution

11:30 ***Party Girl***, Un Certain Regard, France, 95 mins., Debussy, Pyramide International

11:45 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade

12:00 ***Grace of Monaco***, Out of Competition, France, 103 mins., Salle du 60eme, Stone Angels; ***Timbuktu***, Competition, France, 100 mins., Lumiere, Le Pacte

13:00 ***Nordic Factory***, Directors Fortnight, 60 mins., Theatre Croisette, Quinzaine des Realisateurs

13:15 ***Life Itself***, Cannes Classics, USA, 116 mins., Gray 2, Magnolia Pictures & Magnet Releasing

14:00 ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., Debussy, Other Angle Pictures

15:00 ***Contes Cruels de la Jeunesse***, Cannes Classics, 92 mins., Bunuel, Festival de Cannes; ***Mr Turner***, Competition, United Kingdom, 149 mins., Lumiere, Sunray Films

17:00 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***Leolo***, Cannes Classics, 102 mins., Bunuel, Festival de Cannes

17:30 ***The Go-Go Boys***, Cannes Classics, Israel, 88 mins., Palais H, Other Angle Pictures

19:00 ***Mr Turner***, Competition, United Kingdom, 149 mins., Lumiere, Sunray Films

19:15 ***Party Girl***, Un Certain Regard, France, 95 mins., Debussy, Pyramide International

Sunray Films' *Mr Turner*

19:30 ***Girlhood***, Directors Fortnight, France, 112 mins., Theatre Croisette, Films Distribution; ***Le Hasard (Przypadek)***, Cannes Classics, 117 mins., Bunuel, Festival de Cannes

22:00 ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., Debussy, Other Angle Pictures

22:30 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***Timbuktu***, Competition, France, 100 mins., Lumiere, Le Pacte

TOMORROW MAY 16

8:30 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***The Captive***, Competition, Canada, 112 mins., Lumiere, Entertainment One Films International

9:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Theatre Croisette, Altitude Film Sales

9:30 ***The Tribe***, Critic's Week, Ukraine, 130 mins., Palais G, Alpha Violet

11:00 ***The Blue Room***, Un Certain Regard, France, 76 mins., Debussy, Alfama Films

11:30 ***Mr Turner***, Competition, United Kingdom, 149 mins., Salle du 60eme, Sunray Films; ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

12:00 ***Dragons 2 (How to Train Your Dragon 2)***, Out of Competition, 100 mins., Lumiere, Twentieth Century Fox France; ***Gett***, The Trial of Viviane Amsallem, Directors Fortnight, France, 115 mins., Theatre Croisette, Films Distribution; ***Party Girl***, Un Certain Regard, France, 95 mins., Palais I, Pyramide International

14:00 ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Debussy, Coproduction Office (Paris)

14:30 ***Timbuktu***, Competition, France, 100 mins., Salle du 60eme, Le Pacte

15:00 ***Auberge du Dragon***, Cannes Classics, 111 mins., Bunuel, Festival de Cannes; ***Girlhood***, Directors Fortnight, France, 112 mins., Theatre Croisette, Films Distribution; ***Party Girl***, Un Certain Regard, France, 95 mins., Bazin, Pyramide International; ***Winter Sleep***, Competition, Turkey, 196 mins., Lumiere, Memento Films International (MFI)

16:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Arcades 2, Altitude Film Sales

17:00 ***Silvered Water***, Syria Self-Portrait, Out of Competition, France, 90 mins., Salle du 60eme, Doc & Film International; ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., Bazin, Other Angle Pictures; ***The Blue Room***, Un Certain Regard, France, 76 mins., Debussy, Alfama Films

17:30 ***Le Jour Se Leve***, Cannes Classics, 91 mins., Bunuel, Festival de Cannes

18:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Theatre Croisette, Altitude Film Sales; ***Little Quinquin***, Directors Fortnight, France, 200 mins., Olympia 4, NDM

18:30 ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

19:30 ***Dragons 2 (How to Train Your Dragon 2)***, Out of Competition, 100 mins., Lumiere, Twentieth Century Fox France

19:45 ***Red Army***, Out of Competition, USA, 85 mins., Salle du 60eme, Wild Bunch

20:00 ***Insecure***, ACID, France, 83 mins., Arcades 1, UDI - Urban Distribution International; ***The Go-Go Boys***, Cannes Classics, Israel, 88 mins., Bunuel, Other Angle Pictures

21:00 ***Gett***, The Trial of Viviane Amsallem, Directors Fortnight, France, 115 mins., Theatre Croisette, Films Distribution

22:00 ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Debussy, Coproduction Office (Paris); ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

22:30 ***The Captive***, Competition, Canada, 112 mins., Lumiere, Entertainment One Films International

SATURDAY MAY 17

8:30 ***Saint Laurent***, Competition, France, 150 mins., Lumiere, Europacorp

8:30 ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

9:00 ***National Gallery***, Directors Fortnight, France, 174 mins., Theatre Croisette, Doc & Film International

10:00 ***Insecure***, ACID, France, 83 mins., Riviera 1, UDI - Urban Distribution International; ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., Gray 3, Other Angle Pictures

11:30 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Arcades 1, Altitude Film Sales; ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films; ***Run***, Un Certain Regard, France, 100 mins., Debussy, Bac Films; ***Silvered Water***, Syria Self-Portrait, Out of Competition, France, 90 mins., Riviera 2, Doc & Film International; ***Timbuktu***, Competition, France, 100 mins., Star 3, Le Pacte

11:45 ***Wild Tales***, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment

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MILLENNIUM FILMS

FESTIVAL SCREENING GUIDE

12:00 ***Hope***, Critic's Week, France, 91 mins., Palais I, Pyramide International; ***The Captive***, Competition, Canada, 112 mins., Salle du 60eme, Entertainment One Films International

13:00 ***Les Combattants***, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films

14:00 ***Alleluia***, Directors Fortnight, Belgium, 92 mins., Arcades 2, SND - Groupe M6; ***Le Dernier Metro***, Cannes Classics, 131 mins., Bunuel, Festival de Cannes; ***Programme Court-Metrages***, Critic's Week, 140 mins., Miramar, Semaine de la Critique; ***Red Army***, Out of Competition, USA, 85 mins., Star 1, Wild Bunch; ***Self Made***, Critic's Week, Israel, 105 mins., Olympia 5, Westend Films

14:30 ***Saint Laurent***, Competition, France, 150 mins., Lumiere, Europacorp; ***Winter Sleep***, Competition, Turkey, 196 mins., Salle du 60eme, Memento Films International (MFI)

15:00 ***The Blue Room***, Un Certain Regard, France, 76 mins., Bazin, Alfama Films

15:30 ***Girlhood***, Directors Fortnight, France, 112 mins., Riviera 2, Films Distribution

16:30 ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Bazin, Coproduction Office (Paris); ***White God***, Un Certain Regard, Hungary, 119 mins., Debussy, The Match Factory

17:00 ***Horizons Perdus***, Cannes Classics, 133 mins., Bunuel, Festival de Cannes; ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films

18:30 ***Saint Laurent***, Competition, France, 150 mins., Lumiere, Europacorp

20:00 ***Breathe***, Critic's Week, France, 91 mins., Miramar, Gaumont; ***Les Combattants***, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films; ***Les Croix de Bois***, Cannes Classics, 115 mins., Bunuel, Festival de Cannes; ***Spartacus & Cassandra***, ACID, France, 80 mins., Arcades 1, ACID

22:00 ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films; ***Wild Tales***, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment

22:30 ***Girlhood***, Directors Fortnight, France, 112 mins., Arcades 1, Films Distribution

SUNDAY MAY 18

00:30 ***The Salvation***, Out of Competition, Denmark, 90 mins., Lumiere, Trustnordisk

8:30 ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films; ***The Homesman***, Competition, USA, 120 mins., Lumiere, Europacorp

9:00 ***A Hard Day***, Directors Fortnight, Korea (South), 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.; ***National Gallery***, Directors Fortnight, France, 174 mins., Palais G, Doc & Film International

10:00 ***Insecure***, ACID, France, 83 mins., Riviera 1, UDI - Urban Distribution International; ***Next to Her***, Directors Fortnight, Israel, 90 mins., Riviera 3, Films Boutique; ***Party Girl***, Un Certain Regard, France, 95 mins., Palais I, Pyramide International

The Match Factory's *White God*

CANNES 2014 LINE-UP

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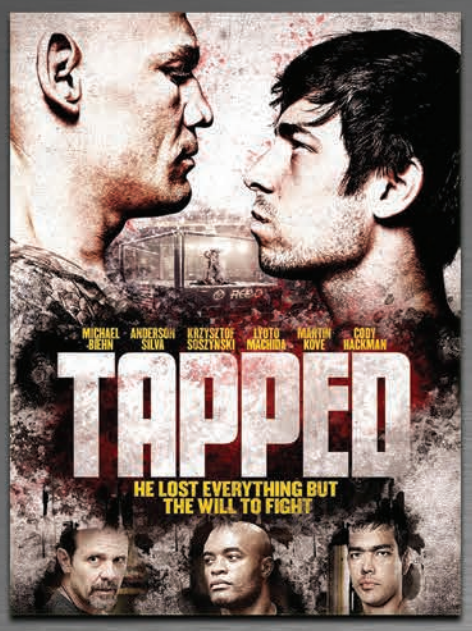

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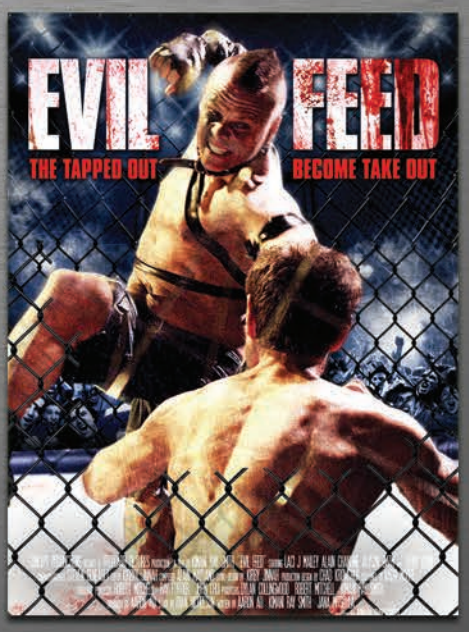

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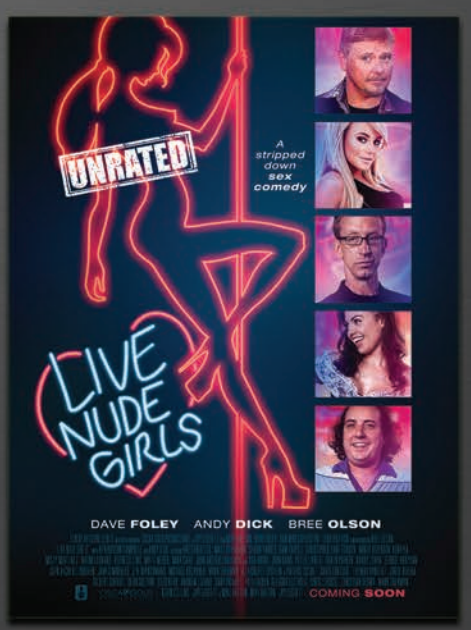

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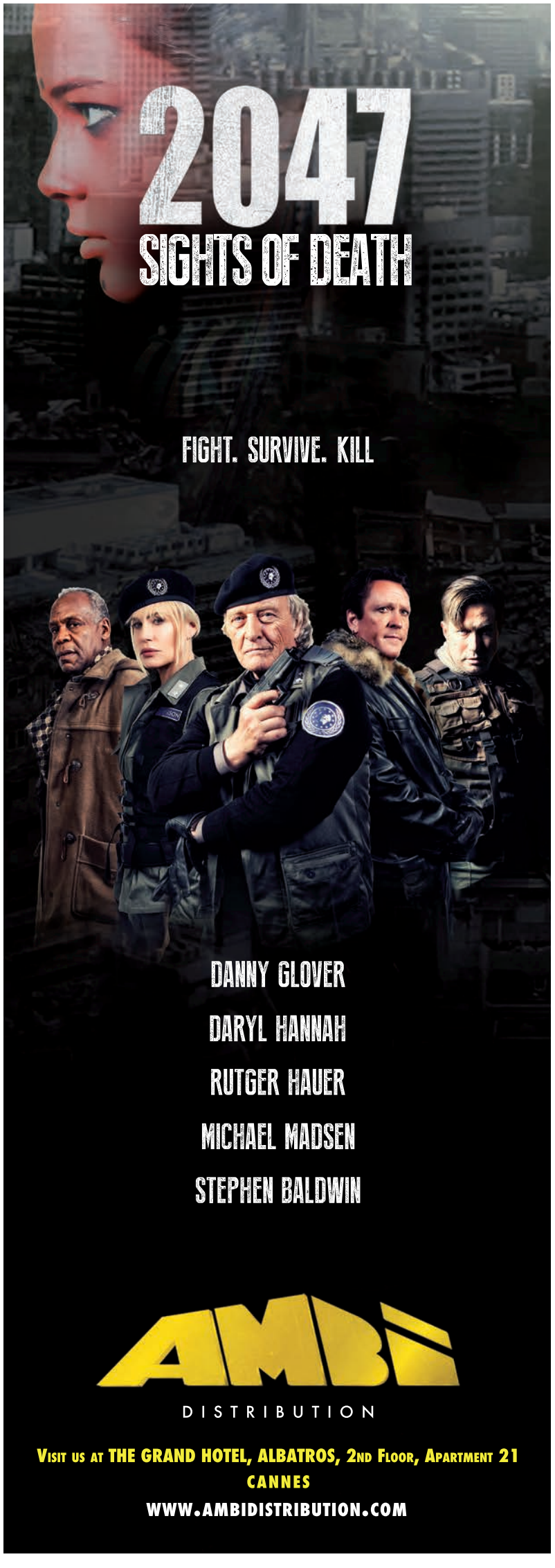


MARKET SCREENING GUIDE

TODAY MAY 15

8:30 ***Mr Turner***, Competition, United Kingdom, 149 mins., Lumiere, Sunray Films

9:00 ***Girlhood***, Directors Fortnight, France, 112 mins., Theatre Croisette, Films Distribution

9:15 ***Mercy Rule***, USA, 107 mins., Palais B, California Pictures, Inc.

9:30 ***Beta Cinema Private Screening***, 88 mins., Palais J, Beta Cinema; ***Dark House***, USA, 102 mins., Lerins 1, Lightning Entertainment; ***Debug***, Canada, 89 mins., Star 3, Wtfilms; ***Get Well Soon***, France, 110 mins., Palais H, Snd - Groupe M6; ***God's Pocket***, USA, 88 mins., Riviera 4, Electric Entertainment; ***Housebound***, New Zealand, 109 mins., Riviera 2, Films Distribution; ***Merry-Go-Round***, Poland, 92 mins., Gray 4, Filmexport Group; ***Morrocan Gigolos***, Belgium, 90 mins., Palais F, Filmoption International; ***Santa Barbara***, South Korea, 110 mins., Gray 2, 9Ers Entertainment; ***The Drownsman***, Canada, 87 mins., Palais D, Breakthrough Entertainment Inc.; ***The Trip to Italy***, United Kingdom, 108 mins., Star 4, Goalpost Film

9:45 ***52 Tuesdays***, Australia, 114 mins., Palais G, Visit Films; ***French Women***, France, 118 mins., Arcades 2, Elle Driver; ***The Yellow Eyes of the Crocodiles***, France, 122 mins., Olympia 5, Elle Driver

10:00 ***Altitude Promo Reel***, 60 mins., Palais K, Altitude Film Sales; ***Beijing, New York***, China, 110 mins., Lerins 2, Easternlight Films; ***Boonie Bears, To the Rescue!*** (English Version), China, 94 mins., Olympia 6, All Rights Entertainment Limited; ***Farah Goes Bang***, USA, 90 mins., Gray 3, Angel Grace Productions; ***Guardian***, Indonesia, 90 mins., Palais E, Birch Tree Entertainment; ***Han Gong-Ju***, South Korea, 112 mins., Riviera 3, Finecut Co. Ltd.; ***Honeymoon***, USA, 87 mins., Palais C, Magnolia Pictures & Magnet Releasing; ***Life Partners***, USA, 93 mins., Gray 1, Myriad Pictures; ***Macondo***, Austria, 98 mins., Palais I, Films Boutique; ***Pathe International Promo Screening***, 90 mins., Star 2, Pathe International (Fr); ***Petit Prince***, 60 mins., Star 1, Wild Bunch; ***Please Be Normal***, USA, 91 mins., Gray 5, Princ Films; ***The Adventures of Beatle***, USA, 90 mins., Riviera 1, Tricoast Worldwide

11:30 ***Babysitting***, France, 90 mins., Star 4, Other Angle Pictures; ***Elle L'adore***, France, 109 mins., Arcades 1, Studiocanal; ***Films Distribution Promo Reel***, 30 mins., Riviera 2, Films Distribution; ***Foosball 3D***, Spain, 107 mins., Riviera 4, Film Factory Entertainment; ***Just Before I Go***, USA, 95 mins., Gray 2, Hyde Park International; ***Party Girl***, Un Certain Regard, France, 95 mins., debussy, Pyramide International; ***Ping Pong Summer***, USA, 92 mins., Palais H, Films Boutique; ***Plastic***, United Kingdom, 93 mins., Lerins 1, Cinema Management Group LLC; ***Quantum Love***, France, 82 mins., Star 3, Pathe International (Fr); ***Repentance***, USA, 94 mins., Palais B, Film Bridge International; ***Rushlights***, USA, 98 mins., Palais F, Moonstone Entertainment / Prestige Films; ***Sister***, USA, 113 mins., Palais J, Film Sales Company; ***What We Do in the Shadows***, New Zealand, 86 mins., Arcades 3, Elle Driver; ***Wolfcop***, Canada, 86 mins., Palais D, Raven Banner Entertainment

11:45 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade

12:00 ***Cowboys***, Croatia, 104 mins., Palais G, Wide; ***Four Corners***, South Africa, 100 mins., Riviera 1, The Little Film Company; ***Grace of Monaco***, Out of Competition, France, 103 mins., Salle du 60eme, Stone Angels; ***I Am Femen***, Switzerland, 95 mins., Palais K, Be For Films; ***Joker***, Kazakstan, 94 mins., Gray 5, Birch Tree Entertainment; ***Millionaire Dog***, Spain, 90 mins., Olympia 6, deaplaneta; ***Nicholas on Holiday***, France, 102 mins., Star 1, Wild Bunch; ***Out of Inferno 3D***, Hong Kong, 106 mins., Palais I, Universe Films Distribution Co. Ltd; ***Pudsey: The Movie***, United Kingdom, 100 mins., Arcades 2, Content Media Corporation; ***Rufus***, Canada, 109 mins., Palais C, Breakthrough Entertainment Inc.; ***Serial (Bad) Weddings***, France, 98 mins., Olympia 5, Tf1 International; ***The Better Angels***, USA, 95 mins., Lerins 2, Electric Entertainment; ***The Curse of Downers Grove***, USA, 90 mins., Olympia 7, Myriad Pictures; ***The House at the End of Time***, Venezuela, 100 mins., Palais E, Jinga Films; ***The Kidnapping of Freddy Heineke***n, Netherlands, 110 mins., Olympia 8, Embankment Films Ltd; ***Timbuktu***, Competition, France, 100 mins., Lumiere, Le Pacte; ***Underdog***, Sweden, 100 mins., Gray 3, Yellow Affair Oy

Pyramide International's *School of Babel*

12:05 ***Films Distribution Promo Reel***, 30 mins., Riviera 2, Films Distribution

12:40 ***Films Distribution Promo Reel***, 30 mins., Riviera 2, Films Distribution

13:00 ***Nordic Factory***, Directors Fortnight, 60 mins., Theatre Croisette, Quinzaine des Realisateurs

13:15 ***Goal of the Dead***, France, 115 mins., Riviera 2, Films Distribution; ***Life Itself***, Cannes Classics, USA, 116 mins., Gray 2, Magnolia Pictures & Magnet Releasing; ***Life Itself***, USA, 116 mins., Gray 2, Magnolia Pictures & Magnet Releasing

13:30 ***A Night in Old Mexico***, Spain, 104 mins., Palais B, Imagina International Sales; ***Among the Living***, France, 87 mins., Arcades 3, Snd - Groupe M6; ***Attention a Life in Extremes***, Austria, 90 mins., Palais F, Adrialpe Media; ***Closer to the Moon***, Romania, 110 mins., Arcades 1, Celluloid Dreams / Nightmares; ***Dead of Winter***, Canada, 90 mins., Palais H, Park Entertainment; ***Divorce a la Francaise***, France, 105 mins., Star 4, Tf1 International; ***Feed the Gods***, Canada, 85 mins., Palais D, Bleiberg Entertainment LLC; ***I Won't Come Back***, Russia, 109 mins., Riviera 4, Visit Films; ***Pocket Listing***, USA, 93 mins., Palais J, Highland Film Group; ***The Finishers***, France, 90 mins., Star 3, Pathe International (Fr); ***The Notorious Mr. Bout***, USA, 90 mins., Lerins 1, Kaleidoscope Film Distribution Ltd; ***The Soldier***, Russia, 89 mins., Gray 4, VMI Worldwide

14:00 ***A Golden Boy***, Italy, 102 mins., Olympia 6, Rai Trade; ***About Alex***, 100 mins., Palais C, Red Sea Media Inc.; ***Apokalips X***, Malaysia, 107 mins., Gray 5, Birch Tree Entertainment; ***Electric Slide***, USA, 94 mins., Gray 1, Myriad Pictures; ***Falcon Rising***, Puerto Rico, 96 mins., Lerins 2, Moonstone Entertainment / Prestige Films; ***Love Is Strange***, USA, 100 mins., Olympia 7, Fortissimo Films; ***Monsterz***, Japan, 111 mins., Palais E, Nippon Television Network Corp. (NTV); ***Mr. Kaplan***, Uruguay, 100 mins., Arcades 2, Memento Films International (Mfi); ***My Summer in Provence***, France, 105 mins., Star 2, Gaumont; ***No Tears for the Dead***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment; ***On Any Sunday***, USA, 90 mins., Palais I, Red Bull Media House; ***Protagonist Promo Reel***, 90 mins., Star 1, Protagonist Pictures; ***Pulp***, United Kingdom, 93 mins., Olympia 4, Altitude Film Sales; ***Roaring Currents***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment; ***Spanish Affair***, Spain, 97 mins., Olympia 3, Film Factory Entertainment; ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., debussy, Other Angle Pictures; ***The Last Diamond***, France, 90 mins., Palais G, Other Angle Picture; ***Tokarev***, USA, 98 mins., Riviera 3, Hannibal Pictures; ***White Bird in a Blizzard***, France, 90 mins., Olympia 5, Wild Bunch

14:30 ***No Tears for the Dead***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment; ***Roaring Currents***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment

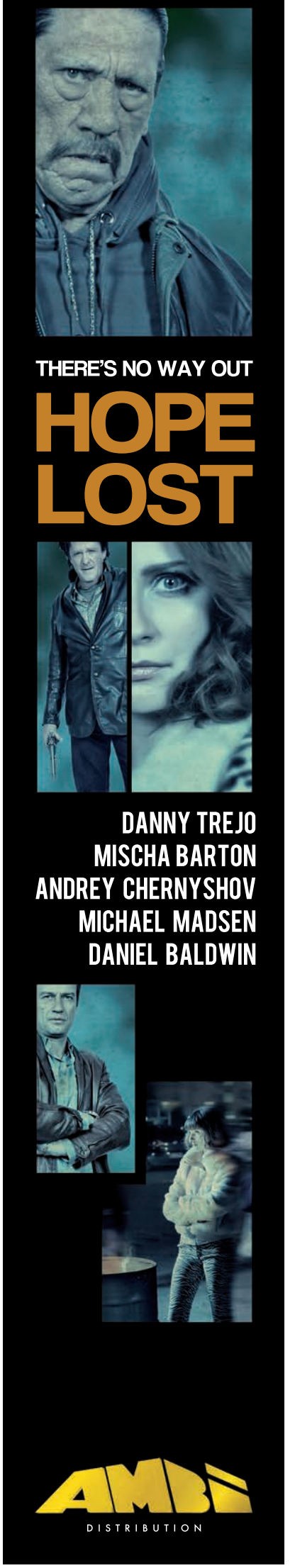
15:00 ***Contes Cruels de la Jeunesse***, Cannes Classics, 92 mins., Bunuel, Festival de Cannes; ***Mr Turner***, Competition, United Kingdom, 149 mins., Lumiere, Sunray Films; ***No Tears for the Dead***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment; ***On Any Sunday***, USA, 90 mins., Palais I, Red Bull Media House; ***Roaring Currents***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment

15:15 ***The Letters***, USA, 110 mins., Lerins 1, Arclight Films

15:30 ***10.000 Km***, Spain, 99 mins., Palais J, Visit Films; ***Alberi***, 27 mins., Riviera 4, Coproduction office (Paris); ***Betibú***, Spain, 100 mins., Palais F, Latido; ***Delicious***, United Kingdom, 83 mins., Palais D, 7 & 7 Producers' Sales Service Ltd.; ***Difret***, Ethiopia, 99 mins., Riviera 2, Films Boutique; ***Le Chant du Styrene***, 13 mins., Theatre Croisette, Quinzaine des Realisateurs; ***Let Us Prey***, United Kingdom, 90 mins., Star 3, Metrodome International; ***Live TV, South Korea***, 100 mins., Gray 2, Golden Network Asia Ltd; ***Man Eater***, France, 88 mins., Palais H, Wide; ***Nightlight***, USA, 85 mins., Arcades 3, Synchronicity Entertainment; ***No Tears for the Dead***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment; ***Of Horses and Men***, Iceland, 85 mins., Palais B, Filmsharks Int'l; ***Pernicious***, Thailand, 93 mins., Gray 4, VMI Worldwide; ***Providence***, 110 mins., Theatre Croisette, Quinzaine des Realisateurs; ***Roaring Currents***, South Korea, 25 mins., Riviera 1, CJ E&M Corporation / CJ Entertainment; ***School of Babel***, France, 89 mins., Star 4, Pyramide International; ***Son of a Gun***, Australia, 110 mins., Arcades 1, Altitude Film Sales

15:45 ***Blind Massage***, China, 114 mins., Olympia 5, Wild Bunch

16:00 ***Antboy***, Denmark, 77 mins., Palais C, Attraction Distribution; ***Danger Dolls***, Japan, 97 mins., Gray 3, Birch Tree Entertainment; ***Finecut Promo***, 60 mins., Riviera 1, Finecut Co. Ltd.; ***Goodbye World***, USA, 101 mins., Palais G, Lightning Entertainment; ***Hirngespinster***, Germany, 100 mins., Gray 1, Global Screen Gmbh; ***I-Lived***, USA, 98 mins., Olympia 6, Bleiberg



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Entertainment LLC; ***Melo***, South Korea, 110 mins., Gray 5, Mirovision Inc.; ***Natural Sciences***, Argentina, 71 mins., Riviera 3, Udi - Urban Distribution International; ***Next Is Now!***, France, 120 mins., Palais I, Marche du Film; ***Pseudonym***, France, 75 mins., Arcades 2, Talantis Productions; ***Ratchet & Clank***, Canada, 20 mins., Lerins 2, Cinema Management Group LLC; ***Redirected***, United Kingdom, 97 mins., Olympia 4, Content Media Corporation; ***The Dead 2***, United Kingdom, 94 mins., Palais E, Jinga Films; ***The Lovers***, Belgium, 110 mins., Olympia 1, Corsan; ***The Mule***, Australia, Olympia 9, Seville International; ***Walking With the Enemy***, USA, 126 mins., Olympia 8, Koan Inc.

16:45 ***Ratchet & Clank***, Canada, 20 mins., Lerins 2, Cinema Management Group LLC

17:00 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***Leolo***, Cannes Classics, 102 mins., Bunuel, Festival de Cannes

17:30 ***3 Nights in the Desert***, USA, 90 mins., Lerins 1, Tricoast Worldwide; ***A Girl Walks Home Alone at Night***, USA, 100 mins., Arcades 1, Kinology; ***A Thousand Times Goodnight***, Norway, 120 mins., Arcades 3, Global Screen Gmbh; ***Baby Balloon***, Belgium, 84 mins., Star 4, Pyramide Distribution; ***Counting Dreams***, India, 118 mins., Gray 4, Fox Star Studios India Pvt Ltd.; ***Frog Kingdom***, China, 86 mins., Riviera 2, Golden Network Asia Ltd; ***Hatched***, USA, 73 mins., Palais J, Gorilla Pictures; ***Maracanazo: The Football Legend***, Uruguay, 75 mins., Palais F, Latido; ***Medeas***, USA, 96 mins., Star 3, Tf1 International; ***The Anderssons Hit the Road***, Sweden, 80 mins., Palais B, Sola Media Gmbh; ***The Go-Go Boys***, Cannes Classics, Israel, 88 mins., Palais H, Other Angle Pictures; ***The Kitchen in Paris***, Russia, 90 mins., Gray 2, All Media Company; ***The White Storm***, Hong Kong, 134 mins., Riviera 4, Universe Films Distribution Co. Ltd; ***Traces of Sandalwood***, Spain, 95 mins., Palais D, Imagina International Sales

18:00 ***Agnes Letestu - A Shining Star***, France, 93 mins., Palais G, Wide House; ***All-Round Appraiser Q - The Eyes of Mona Lisa***, Japan, 120 mins., Riviera 1, Tbs (Tokyo Broadcasting System Television, Inc.); ***Catskill Park***, USA, 93 mins., Gray 5, The Vladar Company; ***Colt 45***, France, 85 mins., Olympia 5, Wild Bunch; ***Hellion***, USA, 94 mins., Gray 3, VMI Worldwide ; ***Jack Strong***, Poland, 120 mins., Lerins 2, 6 Sales; ***Last Hijack***, Netherlands, 83 mins., Olympia 6, The Match Factory; ***Murder Of A Cat***, USA, 110 mins., Arcades 2, Exclusive Media; ***Quiet Bliss***, Italy, 127 mins., Gray 1, Intramovies; ***Sex in the Red Zone***, China, 87 mins., Palais C, Coronet Productions, Inc; ***Stones For The Rampart***, Poland, 112 mins., Riviera 3, Picture Tree International Gmbh; ***The Grad Job***, France, 95 mins., Star 2, Gaumont; ***The Necklace***, USA, 85 mins., Palais E, Swimming Wings Productions Inc; ***Things People Do***, USA, 110 mins., Olympia 7, Celluloid Dreams / Nightmares; ***Urban Games***, China, 87 mins., Olympia 3, Media Asia Film; ***What We Did on Our Holiday***,

6 Sales' *Jack Strong*

United Kingdom, 96 mins., Star 1, Independent; ***Zheng He 1405 Voyage Extraordinaire***, China, 100 mins., Palais I, Zhuque Annimation Movie

19:00 ***Mr Turner***, Competition, United Kingdom, 149 mins., Lumiere, Sunray Films

19:15 ***Party Girl***, Un Certain Regard, France, 95 mins., Debussy, Pyramide International

19:30 ***Girlhood***, Directors Fortnight, France, 112 mins., Theatre Croisette, Films Distribution; ***Le Hasard (Przypadek)***, Cannes Classics, 117 mins., Bunuel, Festival De Cannes

20:00 ***Julia***, USA, 95 mins., Palais F, Archstone Distribution; ***Life After Beth***, USA, 90 mins., Palais D, Xyz Films; ***Make Me Shudder 2: Mae Nak Horror***, Thailand, 120 mins., Riviera 4, Phranakorn Film Co., Ltd.; ***Take Me to Dinner***, Malaysia, 83 mins., Palais H, Striped Entertainment; ***The Challat of Tunis***, France, 90 mins., Arcades 1, Jour2fete; ***The Custody***, Canada, 93 mins., Palais J, Attraction Distribution

20:30 ***A Dark Reflection***, United Kingdom, 110 mins., Riviera 1, Fact Not Fiction Films; ***In the Dark***, Malaysia, 99 mins., Palais I, Media Asia Film; ***Once Upon a Time in Vietnam (Lua Phat)***, Vietnam, 105 mins., Palais G, Vietnam Media Corp. / Bhd Co, Ltd; ***Say "I Love You"***, Japan, 103 mins., Palais C, Shochiku Co., Ltd

22:00 ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., Debussy, Other Angle Pictures

22:30 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***Timbuktu***, Competition, France, 100 mins., Lumiere, Le Pacte

TOMORROW MAY 16

8:15 ***Song One***, USA, 90 mins., Palais C, Lotus Entertainment

8:30 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***The Captive***, Competition, Canada, 112 mins., Lumiere, Entertainment One Films International

9:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Theatre Croisette, Altitude Film Sales

9:30 ***1987***, Canada, 105 mins., Arcades 3, Attraction Distribution; ***Another House***, Canada, 90 mins., Palais B, Filmoption International; ***Ask Me Anything***, USA, 100 mins., Lerins 1, Lightning Entertainment; ***Eternal Ash***, Venezuela, 110 mins., Gray 4, Filmexport Group; ***Feed the Gods***, Canada, 85 mins., Palais F, Bleiberg Entertainment LLC; ***Fiddlesticks***, Germany, 82 mins., Riviera 4, Veit Helmer Filmproduktion; ***I Won't Come Back***, Russia, 109 mins., Riviera 2, Visit Films; ***Jungle Shuffle (3D)***, South Korea, 83 mins., Star 4, Sc Films International; ***Life Partners***, USA, 93 mins., Gray 2, Myriad Pictures; ***Little Accidents***, USA, 104 mins., Palais J, Premiere Entertainment Group; ***Monsters Dark Continent***, United Kingdom, 135 mins., Olympia 5, Protagonist Pictures; ***School Of Babel***, France, 89 mins., Star 3, Pyramide International; ***The 7Th Dwarf***, Germany, 80 mins., Palais H, Global Screen Gmbh; ***The Judgment***, Bulgaria, 115 mins., Palais D, Premium Films; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Palais G, Alpha Violet

9:45 ***As the Light Goes Out***, Hong Kong, 116 mins., Olympia 7, Emperor Motion Pictures; ***Healing***, Australia, 119 mins., Gray 3, Lightning Entertainment; ***Kingdom Of Dreams And Madness***, 120 mins., Star 1, Wild Bunch; ***The Midnight After***, Hong Kong, 124 mins., Olympia 4, Fortissimo Films

10:00 ***Angel***, United Kingdom, 110 mins., Lerins 2, Arclight Films; ***Bibi & Tina***, Germany, 101 mins., Gray 1, Beta Cinema; ***Cracks in Concrete***, Austria, 105 mins., Palais I, Films Boutique; ***Doraemon New Nobita's: Great Demon - Peko And The Exploration Party Of Five***, Japan, 90 mins., Gray 5, Viz Media Europe; ***Outpost 37***, South Africa, 110 mins., Olympia 1, Altitude Film Sales; ***Tea & Sangria***, United Kingdom, 110 mins., Palais E, 7 & 7 Producers' Sales Service Ltd.; ***The Dark Valley***, Austria, 105 mins., Riviera 1, Films Distribution; ***The Great Museum***, Austria, 93 mins., Palais C, Wide House; ***The Lovers***, Belgium, 110 mins., Olympia 2, Corsan; ***Top Dog***, United Kingdom, 102 mins., Olympia 3, Manifest Film Sales; ***Trustnordisk Promo Reel***, 60 mins., Star 2, Trustnordisk

10:45 ***Trustnordisk Promo Reel***, 60 mins., Star 2, Trustnordisk

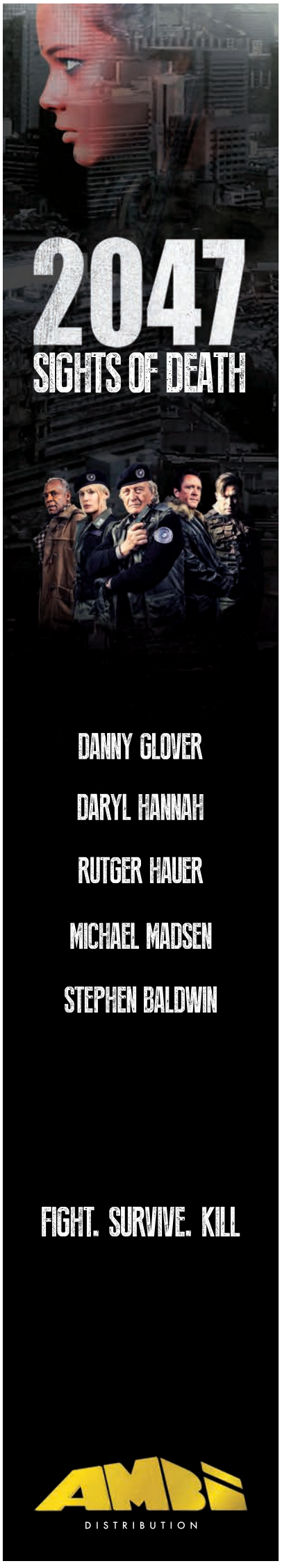
11:00 ***Inside a Fried Chicken***, 9 mins., Riviera 4, 26/2 Productions; ***The Blue Room***, Un Certain Regard, France, 76 mins., Debussy, Alfama Films

11:20 ***The Four 2***, China, Lerins 1, Arclight Films

11:30 ***As Worlds Collide***, USA, 92 mins., Palais D, 1066 Pictures; ***Faust 2.0***, Sweden, 80 mins., Arcades 1, Jinga Films; ***God Loves Caviar***, 101 mins., Palais F, Vision Films; ***Golden Kingdom***, USA, 101 mins., Palais H, Wide; ***Jack***, Germany, 103 mins., Riviera 4, Beta Cinema; ***Joy of Fatherhood***, Germany, 110 mins., Star 4, Global Screen Gmbh; ***Joy of Man's Desiring***, Canada, 70 mins., Arcades 3, Films Boutique; ***Kill Game***, USA, 102 mins., Gray 4, Vmi Worldwide; ***Marseille***, Spain, 95 mins., Riviera 2, Latido; ***Mr Turner***, Competition, United Kingdom, 149 mins., Salle Du 60Eme, Sunray Films; ***Next to Her***, Directors Fortnight, Israel, 90 mins., Palais J, Films Boutique; ***Promo Reel Filmsharks***, 15 mins., Lerins 2, Filmsharks Int'l; ***Right to Silence***, Iran, 72 mins., Palais B, Soureh Cinema Organization; ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films; ***White Settlers***, United Kingdom, 95 mins., Gray 2, Metrodome International

11:45 ***The Night***, 95 mins., Riviera 3, Coproduction Office (Paris)

12:00 ***5 to 7***, USA, 96 mins., Olympia 5, The Solution Entertainment Group; ***A Woman as a Friend***, Italy, 90 mins., Palais G, Fandango; ***Blind***, Norway, 95 mins., Palais K, Versatile; ***Bodybuilder***, France, 100 mins., Star 1, Wild Bunch; ***Conspiracy of Silence***, United Kingdom, 90 mins., Gray 5, Angel Grace Productions; ***Dragons 2 (How to Train Your Dragon 2)***, Out Of Competition, 100 mins., Lumiere, Twentieth Century Fox France; ***Faults***, USA, 99 mins., Olympia 9, Hanway Films; ***Films Distribution Promo Reel***, 30 mins., Riviera 1, Films Distribution; ***Frank***, United Kingdom, 95 mins., Olympia 6, Protagonist Pictures; ***Gett, The Trial of Viviane Amsallem***, Directors Fortnight, France, 115 mins., Theatre Croisette, Films Distribution; ***May the Best Man Win***, USA, Olympia 2, Inception Film Partners , LLC.; ***My Mistress***, Australia, 104 mins., Olympia 3, Levelk; ***My Summer in Provence***, France, 105 mins., Star 2, Gaumont. THR



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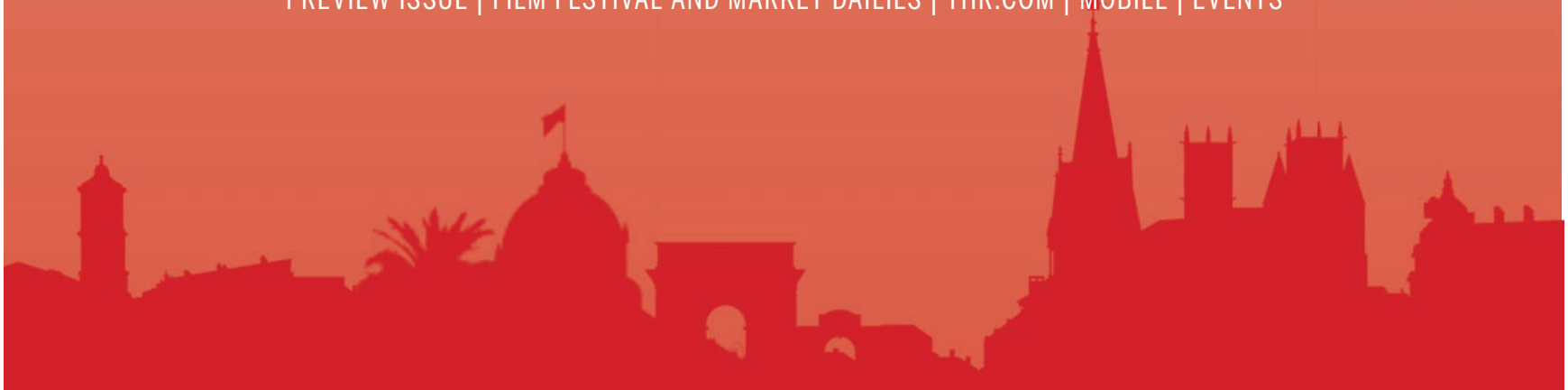

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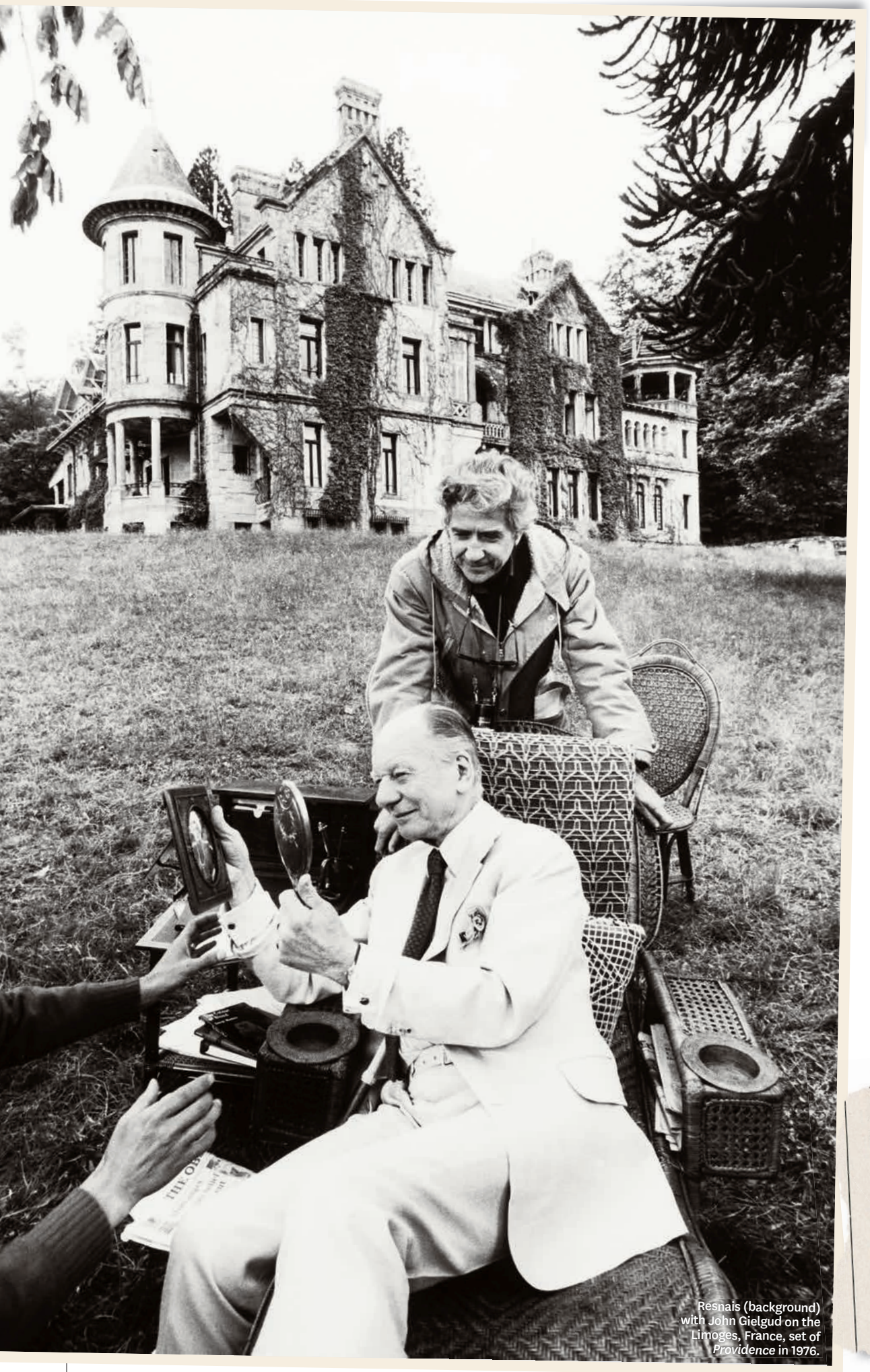

Resnais (background) with John Gielgud on the Limoges, France, set of *Providence* in 1976.

Film Held Alain Resnais in Its Grip for 80 Years

ALAIN RESNAIS BEGAN his career as a filmmaker using an 8mm camera he received on his 12th birthday in 1934. And he didn't stop for eight decades, even editing his final film, *Life of Riley*, from the Paris hospital bed where he died in March at 91. The prolific Cannes competitor, who started his career as a documentary filmmaker (his 1955 short *Night and Fog* stands as a lasting testament to the horrors of the Nazi concentration camps), had been at the festival as recently as 2012 with the comedy *You Ain't Seen Nothin' Yet*. Among his more than 50 features were 1961's twisty labyrinth *Last Year at Marienbad* and *Hiroshima Mon Amour*, the 1959 drama that starred Emmanuelle Riva. "Alain Resnais is my favorite director," French filmmaker Claude Lelouch tells *THR*. "He pushed the envelope in terms of expression in cinema." Lelouch, who collaborated with Resnais on the documentary *Far From Vietnam* in 1967, notes that Resnais had the ability to make important films accessible. "All his films are practically experimental but despite being experimental, the public was interested," he says. "He was a New Wave all in himself." Resnais will be posthumously honored here with the Carrosse d'Or and two of his films, 1977's *Providence* and 1959's *Le Chant du Styrene*, screen May 15.

— JACKIE MANSKY

Resnais tribute in Cannes plans

By Charles Masters

PARIS — The Festival de Cannes will pay tribute to director Alain Resnais as part of a celebration marking the 50th anniversary of heavyweight French film journal Positif, the festival said Tuesday.

The tribute is scheduled for May 18, when a new print of

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FOR THE EMPEROR

Director : PARK Sang-jun
Cast : LEE Min-ki, PARK Sung-woong, LEE Tae-im
Genre : Crime Action

Teaser/Promo Available

The young naive man who gets recruited to the private loan ring becomes fascinated by money and power. Now he tries to be an EMPEROR of the illegal private loan ring.

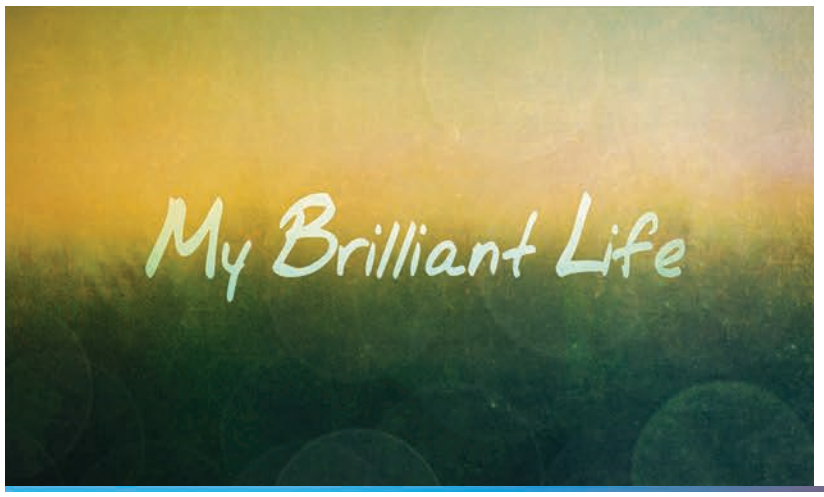
CONFESSION

Director : LEE Do-yun
Cast : JI Sung, JU Ji-hoon, LEE Kwang-soo
Genre : Crime Drama

Teaser Available

Three best friends become estranged each other by the unexpected tragic accident.

MY BRILLIANT LIFE



Director : E J-yong
Cast : GANG Dong-won, SONG Hye-kyo
Genre : Human Drama

Still Available

The touching story of the youngest parents and oldest child in the world.

BIG MATCH

Director : CHOI Ho
Cast : LEE Jeong-jae, SHIN Ha-kyun, BoA
Genre : Fighting Action

Promo Available

A star MMA fighter who gets selected as a new chess piece of an illegal gambling game must fight to save his brother.

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